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**MACHINE
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NEWS**

EDITOR

Carol Chambers
61 Daffodil Court,
Ty-Canol, Cwmbran,
Gwent NP44 6JG.
Tel: 0633 871586

FASHION CO-ORDINATOR

Jackie Demuth

EDITORIAL ASSISTANT

Pauline Bennett

GRAPHIC DESIGNER

Richard Blunt

ARTIST

Dave Browning

PHOTOGRAPHY

Martin Palmer
Dave Singleton

PRODUCTION MANAGER

David Davis

PUBLISHER

Gerald J. Fox

ADVERTISEMENT MANAGER

Maggie Michaelis

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American Distributor

Margaret M. Brossart
Knitting Machine Centre
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Cincinnati, Ohio 45238, USA
Tel: (513) 922 7433

Canadian Distributor

Modern Sales Canada Inc
PO Box 67, #4-1865 Maclean
Avenue, Port Coquitlam
B.C. V3C 3V5 Canada
Tel: (604) 942 5939
Fax: (604) 942 5329

South African Distributor

Intermag
CNA Building, 12 Laub Street
New Centre, Johannesburg
Tel: (011) 493 3200
Other enquiries to:
Litharne S.A. (PTY) Ltd
PO Box 27212
Sunnyside, Pretoria 0132
Transvaal, South Africa
Tel: (012) 646 459
Fax: (012) 660 0848

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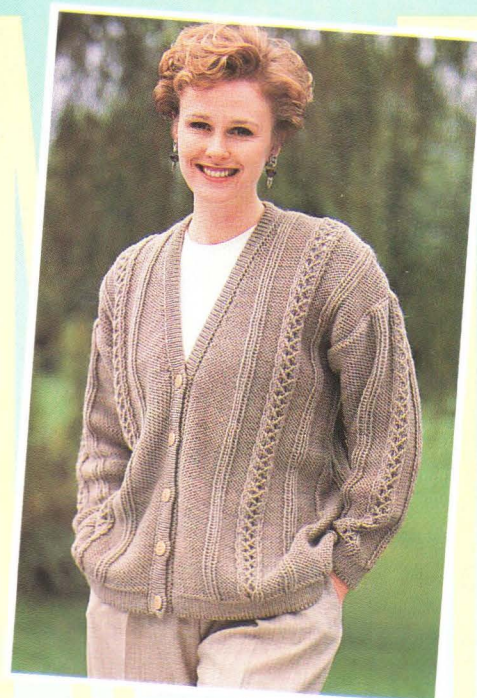
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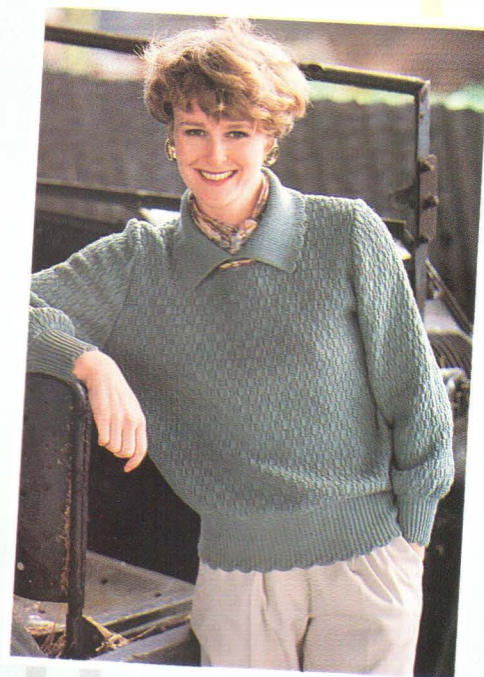
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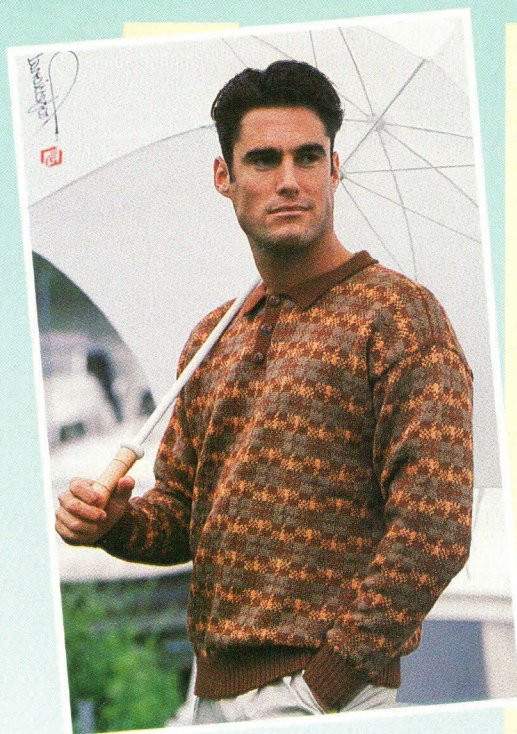
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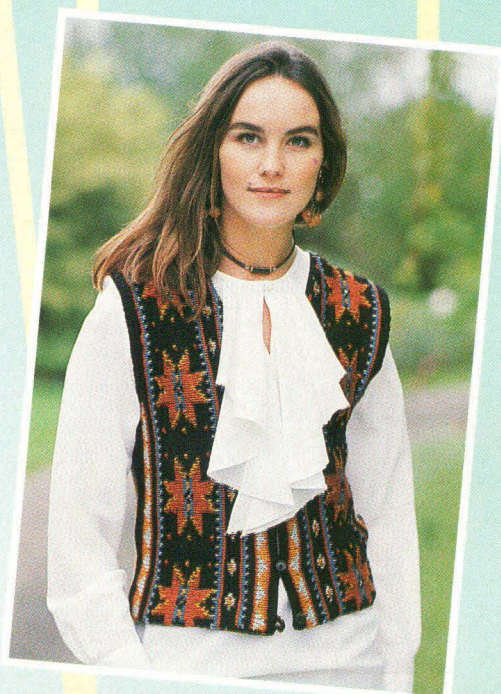
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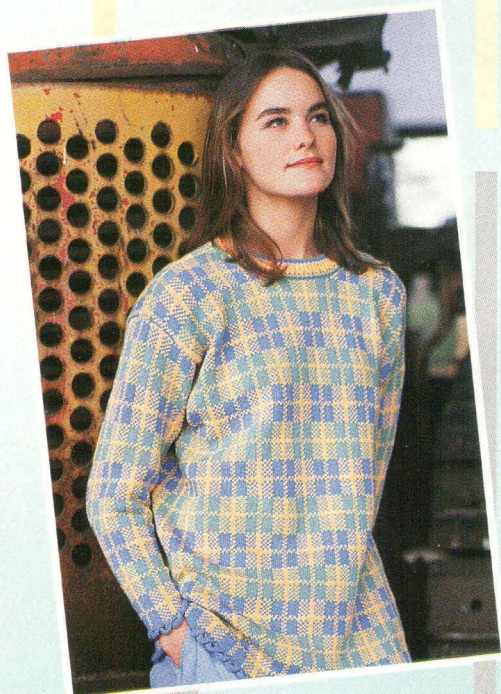
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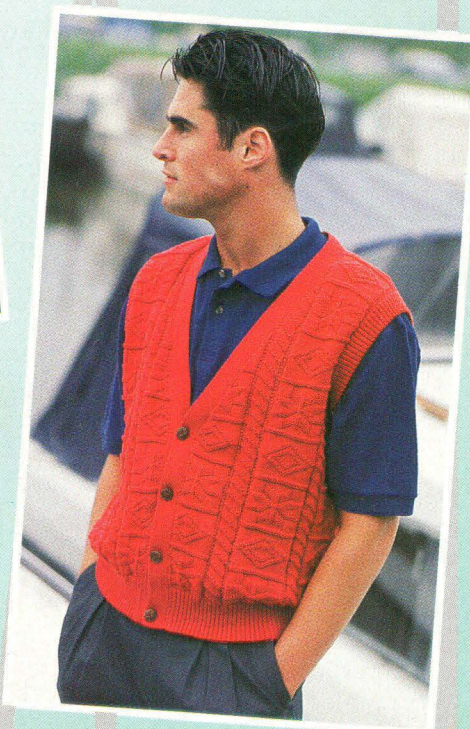
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The 11th National Knitting and Needlecraft Exhibition opens its doors to an anticipated 50,000 guests, 200 exhibitors and numerous lecturers at 10am on Thursday 29th September. The celebration of knitting and needlecraft lasts until 2nd October.

Don't miss a chance to attend for FREE. We have TWENTY PAIRS OF TICKETS to give away to the first 20 names drawn on Thursday 22nd September.

TO ENTER: All you need to do is send your name and address on a postcard (or on the back of an empty, sealed envelope) — clearly marked — MACHINE KNIT TODAY TICKET DRAW — to arrive by Wednesday 21st September. Address it to MACHINE KNIT TODAY, PO Box 9, Stratford-on-Avon, Warks CV37 8RS.

Whether you are a winner or not, make sure you don't miss the greatest Knitting and Needlecraft show of the season! Sponsored by our sister magazines — *Machine Knitting News* and *Sew Today* — our stand will have all the latest issues of your favourite magazines — and quite possibly a few issues you might have missed! But you will find more than our wonderful magazine selection here, all the latest in knitting and sewing machines will be on display with the top demonstrators in the country to put them through their paces! There'll be bargains galore with something for everyone!

You will be able to buy a fabulous selection of yarns from your favourite

ATTEND THE SHOW OF THE YEAR FOR FREE!



F.W. Bramwell's stand

exhibitions, you can be sure there will be plenty of places to stop and have a cuppa or a leisurely lunch (where you can fill in your competition entries) and somewhere to leave your coats and bags, so you can mooch in comfort.

Do your learning in a great environment amongst other enthusiasts. Don't miss the opportunity to see the latest and best products and demonstrations. If adding the final touches, rather than making the whole item is your preference, then don't miss out on all the latest decorative techniques with plentiful ideas (and products) for giving your garments that individual touch — from stencils and painting through to appliques, sequins and glitter.

Got any questions about your current equipment? — then don't hesitate to ask the experts, they will be happy to help. Need to stock up on your basics? — you'll find everything you need, from needles to machine covers; overlocking threads to embroidery silks. Looking for a specialist book or accessory? — chances are you will find them here.

Whether you are a beginner or experienced knitter or needle worker — you'll find this is THE event to provide you with inspiration and new ideas as well as provisions. And — if you have friends who don't have a textile hobby, do them a favour and take them along — they could discover a new interest or the incentive to rekindle an almost forgotten one!

spinners — who will be showing off their new autumn and winter lines and unique designs from your favourite independent designers — this is the showcase for their new ranges!

There's plenty of entertainment with professionally choreographed fashion shows throughout the day every day. Workshops with a great variety of topics and experienced and enthusiastic lecturers. Past lecture topics have ranged from toy making to knitting techniques; DIY design to painting and decorating clothing. Of course, with Nationwide's expertise in organising national

So, DO NOT FORGET Thursday September 29th-Sunday 2nd October, 10am-6pm for the National Knitting and Needlecraft Exhibition at the NEC, Birmingham.

Ample on-site parking plus courtesy bus or let the train take the strain right the way through to the centre — Birmingham International station.

Advance booking, tickets and party rate information from Nationwide Exhibitions (UK) Ltd, PO Box 20, Fishponds, Bristol, BS16 5QU. Access and Visa cards accepted: Telephone 0272 701370.

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£1,000

GIVE-AWAYS

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FREE INSIDE

Everything you need to make a Glorious Needlepoint Pincushion

- 8 x 8 inch square of cotton fabric
- 2 x 10 inch square of cotton fabric
- 2 x 10 inch square of cotton fabric
- 2 x 10 inch square of cotton fabric
- 2 x 10 inch square of cotton fabric
- 2 x 10 inch square of cotton fabric
- 2 x 10 inch square of cotton fabric

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Stitch designs for every occasion — Sylvia Clarke's stand

EDITOR'S LETTER

How are you getting on with your computer? If you are still debating what you need, read *The Machine Knitter's Computer* and then talk to the software companies who will be showing off their wares about now! If you haven't used your

Don't forget, if you come to the shows, do pop over to our stand and say hello — it is always nice to meet you — and if you cannot get to the shows don't miss a thing — take advantage of our special subscription offer on page 67.



Carol

Book now for a season of Nationwide Knitting & Needlecraft Exhibitions



YEAR • FREE LECTURES

FREE LECTURES

SHOWS, OPEN DAYS AND EVENINGS

Birmingham, NEC

The 11th National Knitting and Needlecraft Exhibition

Dates/Time: Thursday 29th September to Sunday 2nd October 10am-6pm

Highlights: Professional fashion shows throughout the day; guest speakers; largest exhibition of machine knitting yarns, accessories, patterns, books, needlecrafts etc. of the year!

Cost: Adults £5.50, OAPs £4.00; children under 16 free. Save £1.00 by booking in advance

Further details: Booking: Nationwide Exhibitions (UK) Ltd, PO Box 20, Fishponds, Bristol BS16 5QU Access and Visa Tel. 0272 701370. See page 4 for a chance to win FREE tickets

Fareham

Venue: Westbury Manor Museum, Fareham

Date: 5th-11th September

Highlights: Exhibition of knitting and embroidery

Flimwell, East Sussex

Venue: Flimwell Knitting Centre, Holands Farm, High Street, Flimwell, East Sussex

Dates/Time: Saturday and Sunday 3rd and 4th September 10am-5pm

Highlights: Knitting weekend. Demonstrations on Passap and Brother machines, Hague linkers and Omni-Stitch. Guest demonstrators and patterns available. Also craft stalls, prize draw, bargain yarns, books, accessories, tombola, raffle and refreshments. Knitting machine museum also open showing machines from Victorian to present day

Further details: Ann Paine Tel. 058 087 316

Kilmaston, Hants

Venue: Kilmaston Village Hall

Date/Time: 30th October 11am-4pm

Highlights: Mohair day. Goats, spinning demonstrations, with fleece, yarn and garments for sale

Further details: Brian and Carol Leversha Tel. 0252 615534

COURSES, CLASSES AND WORKSHOPS

Burgess Hill

Venue: Oakmeeds Community School, Burgess Hill

Courses: Beginners and two other courses

Date: Starting October

Further details: Tel. Oakmeeds 0444 236355, or tutor Dawn Latter Tel. 0273 464821

Chester

Venue: Upton Adult Centre, St James Ave, Upton, Chester

Courses: Textures and techniques

Date: Enrolment 14th and 21st September 7-9pm. Course starts 27th September Tuesdays 7-9pm

Further details: Tutor Sue Champion Tel. 0244 880695

MACHINE



Chester

Venue: Queens Park Adult Centre, Handbridge, Chester

Courses: Make the most of your knitting machine (machine and ribber available at centre, or bring your own)

Date: Enrol Thursday 15th September 9.30am-12 noon. Classes start 26th September, Mondays 1.45-3.45pm

Further details: Tutor Sue Champion Tel. 0244 880695

Chippenham

Venue: Chippenham College, Cocklebury Road, Chippenham, Wilts

Courses: City and Guilds Parts 1 and 2

Date: Thursdays 9.30am-3.30pm

Further details: Tutor Meg Tillotson. Details from Mrs Heather Akers at Chippenham College, Tel. 0249 444501

Coggeshall, Essex

Venue: Coggeshall Machine Knitting Classes, The Honywood School, Westfield Drive, Coggeshall, Essex

Courses: Practical learning and improving classes

Date: Enrolment from 5th September, classes from 21st September. Wednesday evenings 7.30-9.30pm

Further details: Schools' Community Education Officer Tel. 0376 561231 or tutor Sheila Cross Tel. 0787 223356

Fareham/Gosport

Venue: Bridgemary Adult Education

Courses: City and Guilds Creative Studies in Machine Knitting

Date: Starting September, one evening a week for two years plus some Saturday workshops

Further details: Bridgemary Adult Education or tutor Fiona Morris Tel. 0329 313929

Harrow

Venue: Greenhill College, Lowlands Road, Harrow HA1 3AQ

Courses: City and Guilds Parts 1 and 2

Date: Enrolment from July, course starts September. Part 1 Wednesdays 9.30am-3.00pm; Part 2 Wednesdays 9.30-11.30am

Further details: Greenhill College Tel. 081 422 2388 or tutor Sybil Kenton Tel. 081 954 3817

Sidmouth

Venue: Church House, Sidmouth

Courses: One day ribber work — possibly further specialised courses (beginners to advanced; DesignaKnit and Creation 6) later

Date: Saturday October 22nd

Further details: Contact tutor Joanna Nelson Tel. 0404 813643

Mold

Venue: Bryn Coch Adult Centre, Victoria Road, Mold

Courses: Advanced techniques and Fabrics (to be followed in Jan. by an N.W.A.C.C. accredited module)

Date: Enrol week beg 12th September. Classes Thursday mornings

Further details: Adult Centre Tel. 0352 759452 or tutor Sue Champion Tel. 0244 880695

Preston

Venue: Alston Hall, Longridge, Preston, Lancs

Courses: (a) Beginners, Improvers and use of Accessories, tutor Pat Stapley. Course for all Japanese single bed users. During the week basic techniques covered include collars, cuffs, welts, neckbands, cables, pockets, skirts and garment construction.

(b) Knit, Cut and Overlock. Introduction to the machines, overlockers explained, stitch formation, use of differential feed and maintenance. Pattern layout, cutting, garment construction and finishing touches. Frill making and decorative stitchery

Dates: (a) 11th-16th September (b) 2nd-7th October

Further details: Gert and Daisy Designs, Reyn'fel, 61 Toms Lane, Kings Langley, Herts WD4 8NJ Tel. 0923 265373

Wrexham

Venue: Groves High School, Wrexham, Wales

Courses: 'Use your Knitting Machine'

Date/Time: Saturday 29th October 10am-4pm

Further details: Yale College Community Education Service Tel. 0978 311110

CLUBS

Chester

Venue: 'Hooked on Machine Knitting' Club, Stanley Palace, Watergate Street, Chester

Date/Time: 2nd and 4th Wednesday of the month from 7.30pm

Highlights: Extensive lending library, newsletter and demos. Guests and new members welcome

Further details: Sue Champion Tel. 0244 880695

Newton Abbot

Venue: Teign Machine Knitting Club (formerly Teign Machine Knitters), St Leonards Church Hall, Wolborough Street, Newton Abbot, Devon

Date/Time: 2nd and 4th Friday of the month (except August) 7-9.30pm

Highlights: New members welcome, a new committee has recently been appointed

Further details: Club leader Patricia Rowledge Tel. 0803 812039 or Secretary Christina Burton Tel. 0626 56088

Stoke-on-Trent

Venue: The Whitfield Machine Knitting Club, the Ball Green Youth and Adult Centre, Stoke on Trent

Date/Time: 3rd Thursday of the month, commencing 15th September 7.30pm-9.30pm

Highlights: New club. All abilities welcome. Demo, chat, show and tell and refreshments

Further details: Jean Munro Tel. 0782 536566

SIZES

To suit chest 41[46:51:56]cm.

Dress

Finished measurement (skirt width)
75[80:84:90]cm.

Length 28[31:34:37]cm.

Sleeve seam 13.5[15.5:17.5:19.5]cm.

Cardigan

Finished measurement 46[51:57:62]cm.

Length 23.5[26:29:31.5]cm.

Sleeve seam 12.5[13.5:14.5:15.5]cm.

Figures in square brackets [] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS

King Cole Anti-Tickle Superwash 4 ply Baby Wool

1 x 50g ball in each of A and B (sufficient for complete set).

Dress: 2[3:4:4] x 50g balls in MC.

2[2:2:3] buttons.

Cardigan: 2[3:3:4] x 50g balls in MC.

3[3:3:4] buttons.

Bonnet: 1 x 50g ball in MC.

1 button.

MAIN TENSION

29 sts and 42 rows to 10cm measured over st st (tension dial approx 6•• = MT). Tension must be matched exactly before starting garment.

ABBREVIATIONS

See page 13.

NOTE

Knit side is used as right side.

Measurements given are those of finished garment and should not be used to measure work on the machine.

PUNCHCARD PATTERN

Punch card before starting to knit.

PATTERN NOTE

Border pattern worked thus:

CAR *Transfer 2nd and every foll alt st to its adjacent N leaving empty Ns in WP*. Using MC and MT, K2 rows. Insert punchcard and lock on first row. Set carr to select/memorise for patt and K1 row. Release card and set carr for Fair Isle. MT+1•, using MC in feeder 1/A and A in feeder 2/B, K4 rows. Using MT and MC, K2 rows. Using MT+1•, MC in feeder 1/A and B in feeder 2/B, K4 rows. Set carr for st st and using MT, K2 rows. Rep from * to *. K1 row. These 16 rows form border patt.

For picot line rep from * to * only.

DRESS

BACK

Push 108[116:124:132] Ns to WP. Using

Baby's Dress, Cardigan and Bonnet Set

(Illustrated on page 9)

MACHINES: These instructions are written for standard gauge punchcard machines (with ribber for cardigan and bonnet) — a lace carriage is an advantage, but is not essential

YARN: King Cole Anti-Tickle Superwash 4 ply Baby Wool

FIBRE CONTENT: 100% Wool

COLOUR: We used White (MC), Nil (A) and Pink (B)

STOCKISTS: If you have any difficulty in obtaining this yarn, please write to King Cole Ltd, Merrie Mills, Old Souls Way, Bingley, Yorks BD16 2AX



WY and MT, cast on and K a few rows ending CAR. Using MC and MT+•, K6 rows. Work picot line (see patt note). Using MT+2, K1 row. Using MT, K6 rows. Turn a hem by picking up loops of first row worked in MC and hang evenly along the row.

RC000 CAR. K6 rows. Work border patt (see patt note). Continue in st st, MC and MT throughout. K until RC shows 70[78:86:90].

SHAPE ARMHOLES

Cast off 4[4:6:6] sts at beg of next 2 rows. Dec 1 st at each side of next and every foll alt row 3[4:4:4] times in all. 94[100:104:112] sts. RC shows 78[88:96:100]. Do not break yarn, but WK.

YOKE

Push 54[60:64:70] Ns to WP. With wrong side facing, pick up sts from below WY and hang on to Ns, dec 40[40:40:42] sts evenly along the row. Reset RC to 78[88:96:100]. Using MC and MT, K until RC shows 112[126:136:144].

SHAPE SHOULDERS

Cast off 6[7:8:9] sts at beg of next row

(for L shoulder). Cast off 14[17:17:20] sts at beg of next row (R shoulder). Set carr for HP and push all but 8[10:9:11] Ns nearest carr to HP. WK over rem (L shoulder) sts. Set carr so HP Ns will K and WK over rem 26[26:30:30] neck sts.

FRONT

Work as given for back until RC shows 100[114:120:128].

SHAPE NECK

Set carr for HP and push 32[35:39:42] Ns at opposite side to carr to HP. Cont over rem sts at R for first side. Dec 1 st at neck edge on next 8 rows. 14[17:17:20] sts. K4[4:8:8] rows. RC shows 112[126:136:144]*. Cast off.

CAR. Push 10[10:14:14] Ns nearest carr to UWP and WK.

Set carr so HP Ns will K. Reset RC at 100[114:120:128] and work L side to correspond with R to *.

SHAPE SHOULDER

Cast off 6[7:8:9] sts at beg of next row. WK over rem sts.

SLEEVES

Push 44[50:52:56] Ns to WP. Using WY and MT, cast on and K a few rows ending CAR.

RC000 Using MC and MT, K2[2:4:4] rows. Work border patt (see patt note), cont in MC and MT throughout. At the same time when RC shows 6, inc 1 st at each end of next and every foll 6th row 7[8:10:11] times in all. 58[66:72:78] sts. K until RC shows 50[58:66:74]. Place a marker at each edge. K6[6:8:8] rows. Dec 1 st at each end of next 4[6:8:8] rows. 50[54:56:62] sts. RC shows 60[70:80:88] Cast off.

CUFFS

Push 28[32:32:34] Ns to WP. With wrong side of sleeve facing, pick up sts from below WY at bottom sleeve and hang on to Ns dec 16[18:20:22] sts evenly along the row. Using MC and MT+1, K1 row. Using MT-1, K6 rows. Work picot line (see patt note). Using MT+2, K1 row. Using MT-2, K6 rows. Turn a hem by picking up loops from first row of cuff and hang evenly along the row. Cast off loosely.

NECKBAND

Join R shoulder seam.

Push 66[66:76:76] Ns to WP. With wrong side facing, pick up neckline and hang evenly on to Ns, unravelling WY as required. Using an end of contrast sewing machine cotton and MC together, MT+1, K1 row. Using MC alone and reducing T by two dots on each row, K6 rows. Work picot line. Using MT+2, K1 row. Starting at MT-4 and inc T by two dots on each row, K7 rows. Turn a hem by picking up loops from row marked with cotton below and hang evenly along the row. Cast off loosely. Remove sewing machine cotton.

TO MAKE UP

Block and lightly steam pieces to correct measurements. Join 6[7:8:9] sts at L shoulder seam at sleeve edge. Set in sleeves, matching markers to bottom of armhole shaping. Join side and sleeve seams. Using MC, work 2 rows crab stitch along open edge of neckband and shoulder, through last row worked in MY and incorporating 2[2:2:3] evenly spaced buttonholes in 2nd row. Sew on buttons to correspond with buttonholes.

CARDIGAN

BACK

With RB in position set machine for 1x1 rib. Push 66[74:82:90] Ns on MB and corresponding Ns on RB to WP.

Arrange Ns for 1x1 rib. CAR. Using MC, cast on and K3 tubular rows. Using MT-4/MT-4, K10 rows. Transfer sts to MB.

RC000 Using MC and MT, K2 rows. Work border patt (see patt note). Using MC and MT, K until RC shows 42[50:58:66].

SHAPE ARMHOLES

Cast off 3[4:4:6] sts at beg of next 2 rows. Dec 1 st ff at each end of next and every foll alt row 20 times in all, K1 row. Dec 1 st at each end of next 2[4:7:8] rows. 16[28:20:22] sts. K until RC shows 86[96:108:118] and WK.

LEFT FRONT

With RB in position set machine for 1x1 rib. Push 32[36:40:44] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. Work as given for back until RC shows 43[51:59:67]. CAL. (K to RC 42[50:58:66] CAR for R front).

SHAPE ARMHOLE

Cast off 3[4:4:6] sts at beg of next row, K1 row. Dec 1 st ff at armhole edge on next and every foll alt row 20 times in all, K1 row. Dec 1 st ff at armhole edge on next 2[4:7:8] rows, *at the same time* when RC shows 46[54:62:70]. (RC 45[53:61:69] for R front).

SHAPE NECK

Dec 1 st ff at neck edge on next and every foll 6th[5th:5th:5th] row 6[8:9:10] times in all. When all shaping complete, RC shows 87[97:109:119]. WK.

RIGHT FRONT

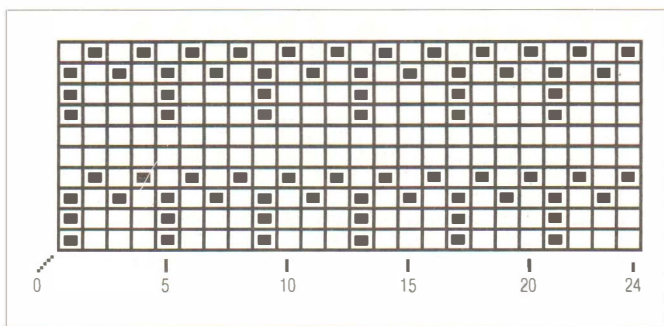
Work as given for L front, noting difference in rows to reverse shaping.

SLEEVES

With RB in position set machine for 1x1 rib. Push 32[34:36:38] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR. Using MC, cast on and K3 tubular rows. Using MT-2/MT-2, K10 rows. Transfer sts to MB. Using MC and MT, K1 row and WK. RC000 Using MC and MT, K2 rows. Work border patt (see patt note). Cont in MC and MT throughout. *At the same time* when RC shows 2 inc 1 st at each end of next and every foll 4th[4th:3rd:3rd] row 10[11:4:2] times in all, K0[0:3:3] rows. Inc 1 st at each end of next and every foll 4th row 0[0:10:12] times in all. 52[56:64:66] sts. K until RC shows 40[44:48:50] sts.

SHAPE TOP

Cast off 2 sts at beg of next 2 rows. Dec 1 st ff at each end of next and every foll alt row 20 times in all, K1 row. Dec 1 st ff at each end of next 2[4:7:8] rows.



K until RC shows 88[96:104:112] and WK over rem 4[4:6:6] sts.

FRONT AND NECK BANDS SIZES 41[46:51]cm ONLY

With RB in position set machine for 1x1 rib. Push 161[179:197] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR. Using MC, cast on and K3 tubular rows. Using MT-4/MT-4, K4 rows. Count from bottom edge (L or R depending whether cardigan intended for boy or girl), miss 3 sts, *make buttonhole over next 2 sts, miss 10[11:12] sts*, rep from * to * until 3 buttonholes have been made. K4 rows. Transfer sts to MB. With wrong side facing, pick up 69[77:85] sts along front edge, 4 sts from top of sleeve, 16[18:20]

sts from back neck, 4 sts from top of sleeve and 68[76:84] sts from front edge and hang evenly along the row. Using MT+1, K1 row. Using T10, K1 row and latch off.

SIZE 56cm ONLY

With RB in position set machine for 1x1 rib. Push 108 Ns to WP. Work as given for other sizes to buttonhole position. Counting from bottom edge, miss 4 sts **work 2 st buttonhole, miss 12 sts**. Rep from ** to ** until 4 buttonholes have been worked. K4 rows. Transfer sts to MB. With wrong side facing, pick up 93 sts from front edge, 4 sts from top of sleeve and 11 sts along back neck (to back centre) and hang evenly along the row. Complete as given for other sizes.

Work a second band alike omitting buttonholes.

TO MAKE UP

Block and lightly steam pieces to correct measurements. Join raglan seams. Join side and sleeve seams. Sew on buttons to correspond with buttonholes.

BONNET

Push 84[90:96:102] Ns to WP. Using WY and MT, cast on and K a few rows ending CAR.

RC000 Using MC and MT, K4 rows. Work picot line. Using MT+2, K1 row. Using MT, K4 rows. Turn a hem by picking up loops from first row worked in MC and hang evenly along the row. RC000. K1 row. Insert card and lock on first row. Set carr to select/memorise for patt and K1 row. Release card and work border patt (see patt note) once. Using MC and MT, cont in st st throughout. K until RC shows 42[46:46:50].

SHAPE CROWN

Cast off 17[19:20:22] sts at beg of next 2 rows. 50[52:56:58] sts. Dec 1 st at each edge of next and every foll 4th[6th:5th:6th] row 8[7:8:7] times in all. 34[38:40:44] sts. K until RC shows 70[88:88:94] and cast off.

NECKBAND

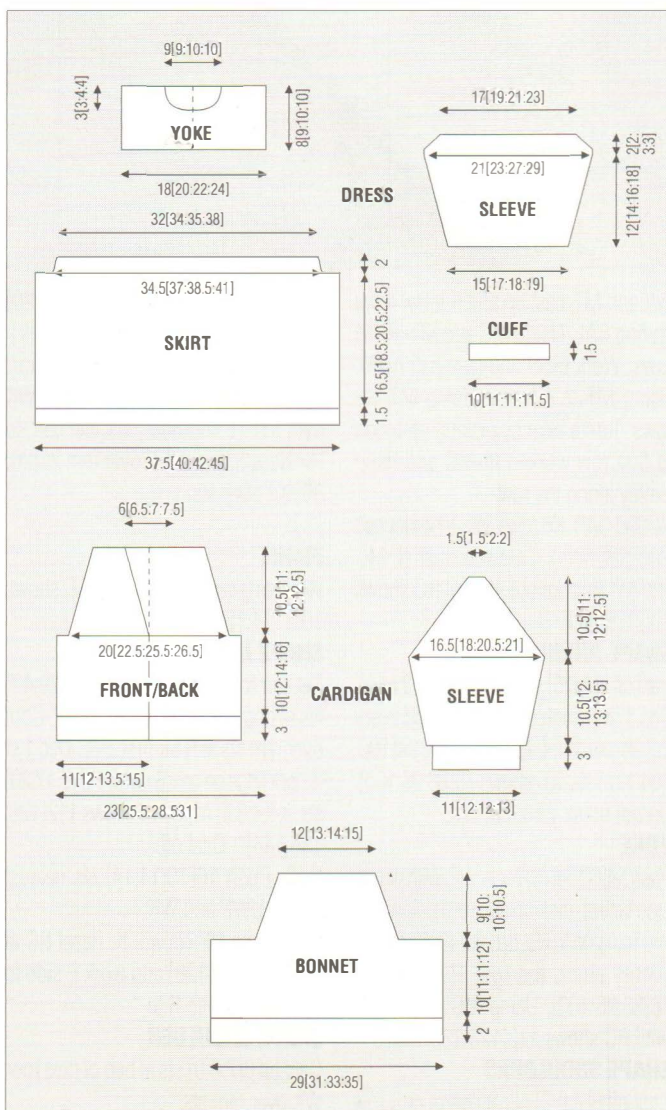
Turn punchcard upside down and insert on (new) first row.

Push 80[80:90:90] Ns to WP. Using WY, cast on and K a few rows ending CAR.

RC000 Using MC and MT, K1 row. Set carr to select/memorise for patt and K1 row. Release card and set carr for Fair Isle using MC in feeder 1/A and B in feeder 2/B. K4 rows. Set carr for st st and continue in MC throughout. Counting from L edge, work a buttonhole over 5th, 6th and 7th sts (3 st buttonhole). K3 rows. Using MT+2, K1 row. Using MT, K3 rows. Work a buttonhole over same sts as before. K4 rows. Turn a hem by picking up loops from first row worked in MC and hang evenly along the row. With wrong side facing, pick up bottom bonnet edge and counting from R, pick up (gathering evenly as required as you go) on to first 60[60:70:70] Ns. (20 Ns at L will not have bonnet edge on them). Using MT+1, K1 row and cast off.

TO MAKE UP

Block and steam bonnet carefully, ensuring band is not stretched. Join back (crown) seams, easing gently to fit. Sew on button to correspond with buttonhole.

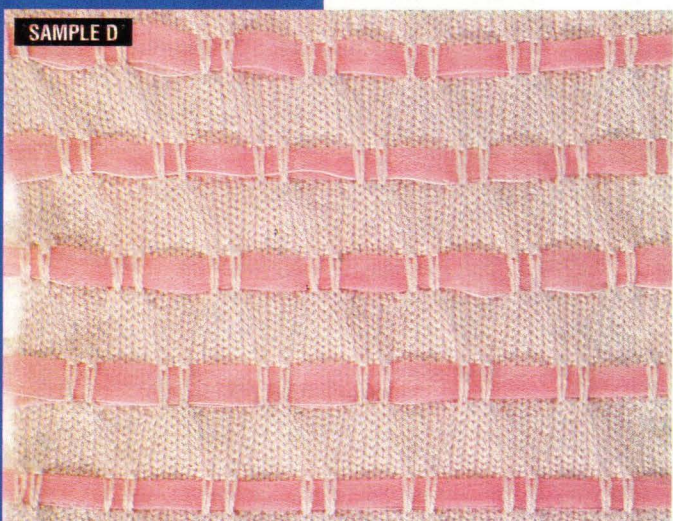
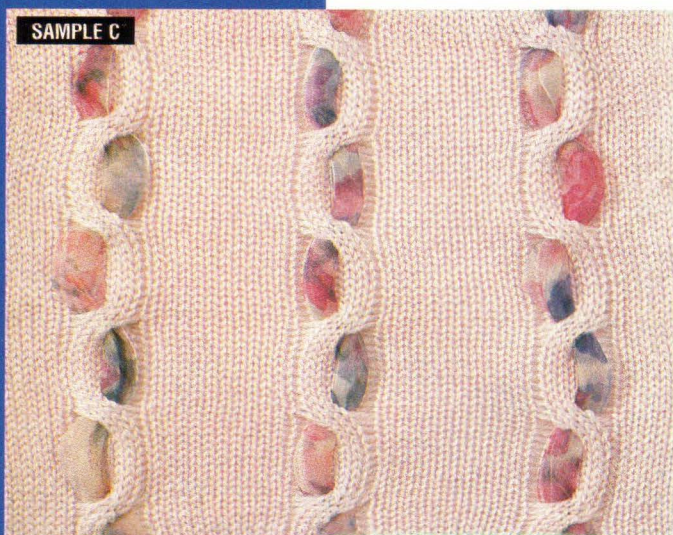




BARBARA TOBIAS

Have you seen the latest styles in ribbons lately? Elaine Cater has some practical and decorative ideas for making use of them

Ribbon Links

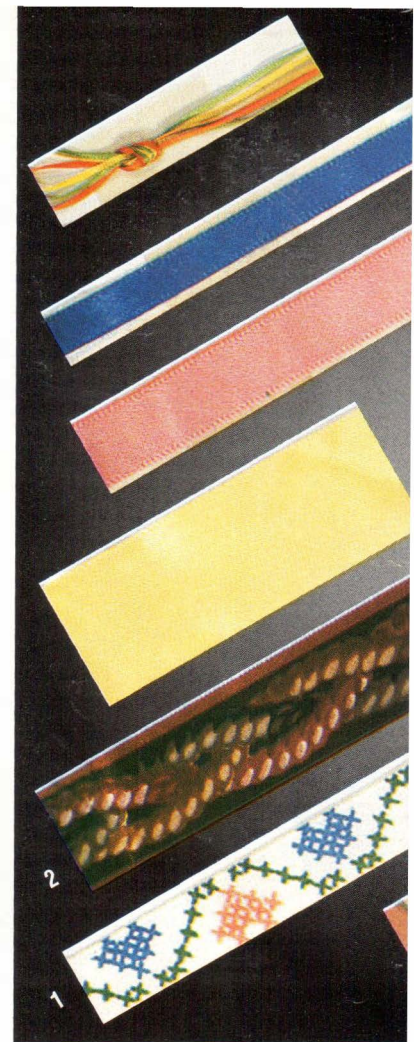


This month I have moved from the lace counter in the haberdashery department to the ribbon section. Many of the ribbons which are widely stocked can be used to decorate or enhance knitted fabrics. **Sample A** gives a small selection of the types of ribbons now available. They range from the basic satin or grosgrain to the fancy ribbons with printed designs on satin or sheer fabrics.

A SMALL SELECTION

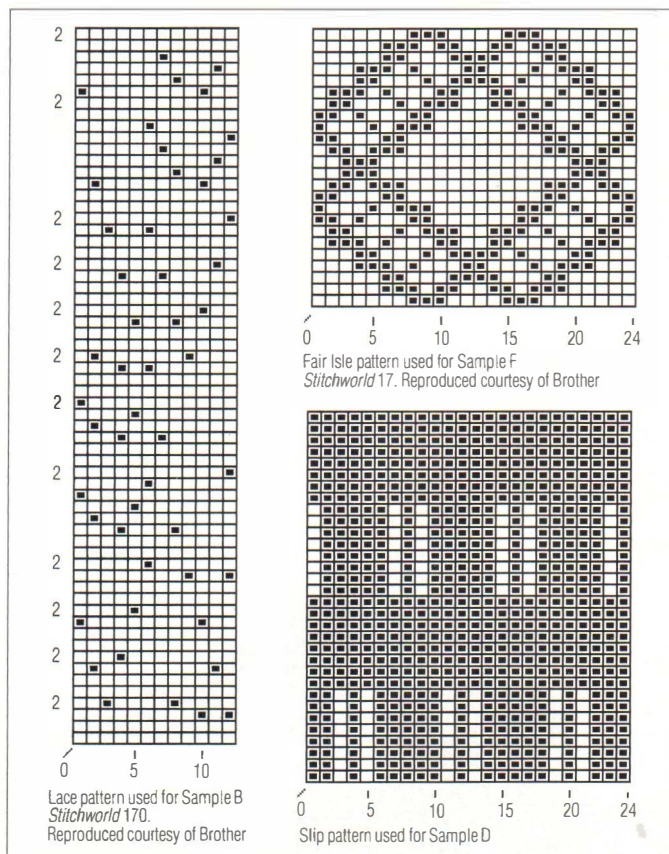
The range of printed ribbons with their trompe l'oeil (deceive the eye) effect can be used to create unusual effects without much effort. The two samples numbered 1 and 2 could be used as edgings on necklines or on the fronts of garments. Number 1 looks as if cross stitch embroidery had been added to the ribbon. It would make a lovely inset on a girl's cardigan. Number 2 looks like plaited cords. Why spend time cabling when a little ribbon trim will give the same effect?

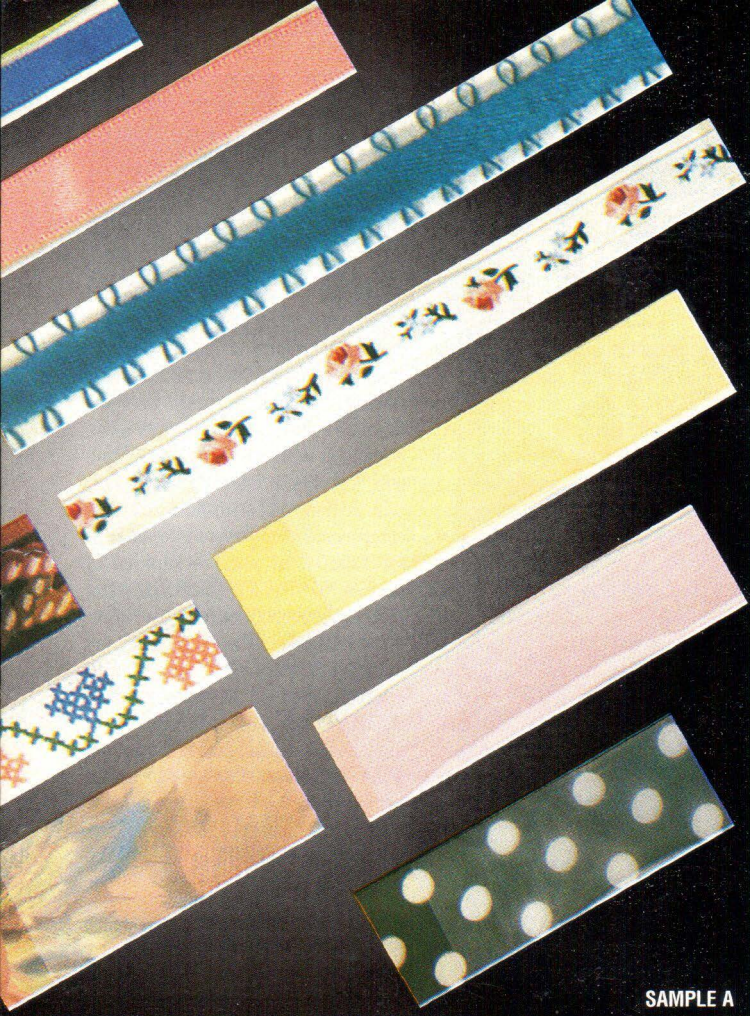
The newest type of ribbon which has been available for the past few months is the sheer type. It is available in various widths either in plain colours or with printed patterns. The fabric



used for these sheer ribbons is very soft and can be moulded into tube-like cords very easily.

Satin ribbons are either single or double sided. The double sided type is probably better to use with knitted fabrics as it will look neater whichever way the ribbon turns when tying bows or threading it through the fabric.





SAMPLE A

THREADING IDEAS

The narrow ribbons which are 1.5mm wide can be worked through knitting easily. Using a large-eyed needle or bodkin, narrow ribbons can be laced through a knitted fabric even if eyelet holes have not been knitted. They can also be used to embroider a design on to a plain knitted fabric. **Sample B** shows how narrow ribbon can be threaded through a lace stitch pattern (*Stitchworld* 170). Three different colours were used for the threading, but a single colour ribbon could be substituted to give a more subtle look.

It is not always necessary to knit eyelets into a knitted fabric to incorporate ribbons. In **Sample C**, a printed sheer ribbon was used which has been laced through the 'twists' of the cables after the knitting was completed.

In **Sample D**, a single colour slip stitch pattern was used to create the long stitches which were used as the loops. The ribbon is wider than the loops, so it was necessary to fold it in half when threading it through the loops. This also gives more texture to the knitted fabric. Of course a narrower ribbon could have been chosen to give a flatter more even fabric.

Sample E is a double bed fabric. This time the ribbons were threaded through to form vertical stripes. The ribbon was set for Full Needle Rib with the swing lever on H. After casting on and knitting a few rows of rib, ribber bed needles were transferred to the main bed so that three needles were in working position, followed by three needles in non-working position along the bed. All the needles on the main bed

remained in working position. Set the carriages for circular knitting (as you would for casting on) and knit six rows. Set the carriages to knit in both directions and knit ten rows. These 16 rows form one complete pattern.

Once the knitting was completed, sheer ribbons were threaded through the circular row loops. Those on the right were threaded through every other line of loops. Those on the left used two colours of ribbon which were plaited through the loops.

ENHANCING FAIR ISLE

Sample F shows how ribbons can be used to enhance a Fair Isle pattern. The pattern is *Stitchworld* pattern 17. The ribbon was applied using a fabric glue after the knitting was completed, but it could also be sewn in place by hand or using a sewing machine.

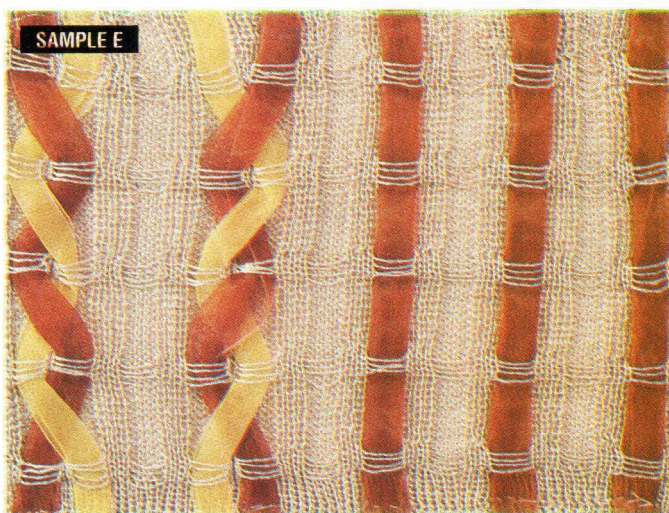
Any Fair Isle pattern with a distinct line, be it horizontal, vertical or diagonal could have ribbon added to it in this way. Because the ribbon does not have the give that the knitting has, the fabric is best suited for a cardigan or a jacket style or a cut and sew garment.

APPLIQUE

In **Sample G**, sheer ribbon was used as an appliqué fabric. The ribbon which is shaded from coral to beige changes colours when it is overlapped. All the ribbon was pinned and tacked in place in the lattice pattern before starting to appliqué. A space of one and a half inches separates each strip of ribbon. The ribbon was sewn to the knitted fabric (one end each of Hobby and Silky) using a narrow

zig-zag stitch on the sewing machine. This fabric could best be used for a cut and sew garment or one where only minimal shaping has been done on the knitting machine. All the sewing tends to distort the fabric slightly. There is some sideways give to the fabric, but not really enough for a pullover type garment.

I hope these samples have given you some ideas for adding ribbons to your knitting. Most of these ribbons are inexpensive but they certainly would add much to the look of a garment. All the ribbons are from Offray Ribbons and can be found in most large haberdashery departments.



SAMPLE E



SAMPLE F



SAMPLE G

Irene Krieger
shares her
experiences of and
cures for problem
cast ons

STARTING



It has been a difficult month! I think the little bits of sunshine have affected my brain because nothing is going right for me. First of all, I completely misplaced the whole of the month of May and then I seem to have become dyslexic at my knitting machine. I don't even seem able to cast on — not a good omen for someone who is writing an article on that very subject! Anyway, having had the problems, it occurred to me that perhaps I am not the only one, so this month I am going to talk about trouble shooting for casting on, that is, thinking of the problems before sitting down at the machine and working round them. I am not working on these in any particular order, but will flit from one to the other, rather like the lovely big butterfly which is visiting my hanging baskets as I write this.

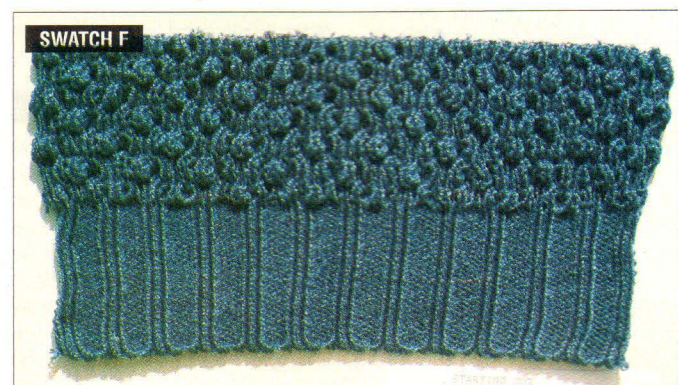
TROUBLE SHOOTING FOR CAST ONS

One of the things that you might find disappointing about the garment is that the ribs seem rather floppy and insubstantial in comparison to the main knitting. This is mostly a problem when working with double bed fabrics such as jacquard or tuck stitch. The explanation is simple. These fabrics are formed by working quite a lot of yarn into the same rows and stitches and in order to be able to do this, you have to start off with a finer than usual yarn.

However, when this yarn is used for stocking stitch sections (which is what ribbing is if you think about it), these sections are naturally much thinner when compared with the double bed fabric and the ribbing looks and feels a bit odd. So that you can make an accurate comparison, all my swatches were knitted exactly the same — number of stitches, rows etc. The differences in size that you see are caused by the different treatments of the welts. Also, my machine has not suddenly taken to knitting curves. On the swatches where the tuck stitch parts is curved, this is because the welt has pulled the bottom in but the top remains the full width. So that you get a proper picture of what I am writing about, I have not done anything to correct this — hence the curved swatches.

CHANGE OF STYLE

There are a couple of ways round this, but you need to consider the garment as a whole and maybe even test knit each one beforehand to find what is most suitable for your needs. Changing the type of rib might be sufficient. A 2x1 rib looks and feels thicker than 1x1 rib in the same yarn. However, as I mentioned last month, 2x1 does not 'pull in' as much as 1x1 as you can see if you compare Swatch A with Swatch B. Changing ribbing styles might be sufficient for a jacquard or a racking pattern, but it



is unlikely to be of much help when it comes to the really chunky tuck stitches.

DOUBLING UP

My favourite way of dealing with the problem is to knit double the length of rib required. After the garment has been stitched up, I fold the rib to the inside and loosely catch down the cast on edge of the rib to the first row of the main part of the garment. This has the effect of thickening up the rib sections and maintaining its elastic nature. If anything, I think a doubled rib is even more stretchy, but the catching down does mean a little extra bulk at the join of the rib to the main part, so it will not gather in quite so much in this area — see Swatch C.

Another way round it is to double up the yarn for the ribs. Two ends of 3 ply make 6 ply which is a very thick yarn and you might think that the machine would choke on it, but you will find it will be quite happy. Of course, you will have to make an adjustment in the stitch size to compensate for the extra thickness. The ribbing will still be very stretchy in itself, but thicker 'yarn' will mean a wider ribbed section and also extra depth. If you look at Swatch D, you will see what I mean. It is technically the same size as Swatch A but the ribbing looks rather different. Particularly if the main part of the garment is a bulky double bed tuck, you may find that you need to cast on with less needles. Double bed tuck widens so much that designers usually have to use more stitches at the bottom of the sleeve than are necessary for the sleeve part, just so that the cuff will be big enough to go over the hand. Making a wider cuff by doubling the yarn could be a way to reduce the bulk at the bottom of a sleeve.

A LITTLE LESS STRETCH

So far, I have been talking about elastic type ribs that pull in, but what happens if the garment needs some sort of border, but not one that pulls in much? Nice 'long 'n' loose' tuck stitch cardigans or sweaters look decidedly odd if they are pulled in at the bottom. Not only are they unflattering on anyone but a string bean but the fronts can hang strangely as the bottoms are pulled towards the back by tight welts. I can offer two solutions. The easiest one is just to use a full needle rib for the welts. Obviously these come out much wider than any ribbing that has empty needles but unfortunately they do not have any elasticity at all, so there will be no grip in the cuffs. Personally, I do not like full needle welts as a single layer, so I make them double length as explained above. Somehow this seems to give them a bit more grip. I make the cuffs the size of the wrist minus a couple of stitches so that they are ever so slightly stretched in wear and I find it works well. It's a personal thing though, so rather than just relying on the look of Swatch E, I suggest you try it out for yourself.

The second solution depends on what yarn you are using. If you are working with the sort of yarn that can

take it, you can always steam or press the welts, stretching them open as you do so. The result is a welt that does not pull in at all. You can combine this with the same welt 'untreated' for the cuffs and have the best of both worlds. Just going off at a tangent for a moment, I find this idea works really well in reverse when I am making a sleeveless slipover. I like a pulled in welt, but hate the look of gathered, wavy armholes. In this case I press or steam the armhole bands over the shoulder area until they sit very flat, but only lightly work on the area that curves under the arm so that it still pulls into a curve. Cotton and pure wool work particularly well if you want to open out the welts, but having said that, the ribbing on Swatch F was knitted in two ends of good old 100 per cent acrylic and it looks fine. You really do need to work with extra thickness because once stretched, a single thickness rib in acrylic will end up looking and feeling like a cobweb. For other yarns, you are going to have to test knit and play it by ear.

A COMMON GRINDING NOISE!

By coincidence, I have just had to phone an exasperated new E6000 knitter who was finding it impossible to knit 1x1 rib and her problem was such a common one that I thought I could do my phone bill a favour and explain what goes wrong on these pages. Basically, everything seemed to be going according to plan while she was knitting (except for the machine feeling a bit stiffer than usual and making a funny noise) but when the work came off the machine, she didn't have the 1x1 rib but a sort of cross between 1x1 and full needle rib. Even before she described it, I was fairly sure I knew what had gone wrong as it is one of the most common beginner's mistakes. When setting up for any pattern (it counts casting on as a pattern), the E6000 asks you to 'knit' two empty rows. After the first row, when the locks are on the left, amongst other things you are asked to check the front bed needles. The significance of this is lost on a lot of knitters who nod and say to themselves: "Yes, I have needles out". This is fine if you have chosen a pattern or technique that uses all front bed needles or pushers. However, when the machine is setting up for patterns or techniques that work over some empty needles, it uses this first row to show you which needles should be removed from work. It does this by moving the pushers for the empty needles to the lower working position. What you are supposed to do is to transfer any stitches as necessary and put the now-empty needles out of work. You are also supposed to get rid of the pushers for these needles. Don't remove them from the bed or anything as drastic as that, simply put them in the non-working position behind the rail. What this poor knitter had been doing (or not, depending on how you look at it) was leaving the front bed pushers where they were. Sure they were down in the

lower working position, but as soon as she knitted the first row, up they came, bringing their needles with them. On the next row, the needles started to knit producing the hybrid stitch pattern. On the front bed, she was working on every needle but only alternate ones on the back. As the machine had quite properly instructed her to put the handle up, the stiffness and funny noise were caused by the needles knocking into each other. It sounds very dramatic but luckily just having done it a few times is unlikely to have caused any lasting damage to the machine, though she may have bent a few needles. If you have been producing 'funny' 1x1 ribs, I suggest you scuttle off and check your needles right now.

THE POP UP NEEDLES

On the Duomatic, needles popping up into ribbing when they shouldn't is almost always caused by forgetting that you have an arrow key pressed in. If there are pushers out from behind the rail, even if they were down originally, the arrow key will have brought them up and you can end up with the same symptoms as the E6000 knitters. Of course, the back bed on the E6000 is exactly the same as both beds on the Duomatic, so E6000 knitters have twice as many opportunities to go wrong!

SINGLE BED CAST ON FOR E6000

Before I finish for this month, I promised

to explain to E6000 knitters how they can do the simple single bed cast on that is given in the Duomatic instruction book. If you have come to the E6000 from a Japanese machine, you will find that this is an adaptation of a Japanese technique. This method works equally well on either bed and is made manually so it does not require anything to be programmed into the console. Simply bring up the number of needles you require and return alternate ones to the non working position. Check that there are no pushers lurking that might mess things up for you. With black strippers, the relevant lock on N and a small stitch size, say around 4, knit one row. Bring up the empty needles and knit another row. Increase the stitch size by half a number and knit another two rows. Keep doing this until you have reached your final stitch size. After each set of rows, check to see that all the stitches have caught. If you find some persistent trouble makers, drop the loop and leave the needle empty but never two needles next to each other. When you knit the next set of rows, the naughty needles should have learnt their lesson. Obviously, this quick cast on is not usable in every case, but it is quite useful when you want to test knit patterns and do not want to keep having to go through the computer cast on.

Well, I am afraid I have more than filled my allotted space for this month, but I have more for you on the subject of casting on next month.

ABBREVIATIONS

alt = alternate(ly)	NWP = non working position
altog = altogether	N(s) = needle(s)
BB = back bed	opp = opposite
beg = beginning	patt = pattern
CAL = carriage at left	pos = position
CAR = carriage at right	R = right
carr = carriage	RB = ribber
cm = centimetres	RC = row counter
col = colour	rep = repeat
con = contrast	RHS = right hand side
cont = continue	RT = rib tension
dec = decrease	rem = remaining
DK = double knitting	SS = stitch size
ev = every	st(s) = stitch(es)
FB = front bed	st st = stocking stitch
Ff = fully fashioned	T = tension
fol = following	tog = together
g = gram	trans = transfer
HP = holding position	UWP = upper working position
inc = increase	WK = using WY, K a few rows and release from machine
K = knit	WP = working position
L = left	WY = waste yarn
LHS = left hand side	[] = figures in square brackets
MB = main bed	
MT = main tension	

FOR MACHINES WITHOUT RIBBER MOCK RIB

Push the number of main bed Ns as given in the patt to WP. Return alt Ns to NWP for 1x1 mock rib. Return every 3rd N to NWP for 2x1 mock rib. Using WY, cast on and K a few rows, ending carriage at left. Using T10 and nylon cord, K1 row. Set RC at 000. Using MC and MT-3, K the number of rows given in patt (i.e. depth of rib). Using MT, K1 row (fold row). Using MT-3, K the same number of rows for depth of rib again.

Return intermediate NWP Ns to WP. Pick up loops from first row worked in MC and hang on to empty Ns (plus adjacent N for 2x1 rib) evenly along row. Complete as given in patt. When work is completed, pull nylon cord from one end of work, thus releasing waste knitting.

Last time Wendy Damon looked at IntoShape, she looked at some of the options for producing a simple shape. This time she looks at the garment section in a little more detail

COMPUTER STYLING

CREATING A CARDIGAN

Go to the garment section and this time choose a cardigan, size 14. When you have the manikin on the screen you are ready to choose the garment shapes. This time the front neck and front base options are not available. These options are part of the left front and right front

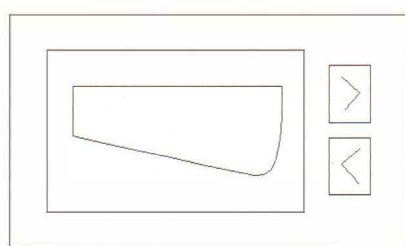
option, which, as you have chosen a cardigan are now available. Choose a round neck for the back and round neck fronts. Choose a set in sleeve (see Diagram 1).

ALTERING THE SHAPE

By going to FILE — Freestyle, and then EDIT — Move Point, we can alter the shape (see Diagram 2). Make the garment a little shorter by clicking and dragging the centre bottom 'handle'.

To make the bottom of the garment narrower, pull in the waist 'handles' and then the bottom side 'handles'. If you cannot do this, then go to EDIT and make sure 'Use Waist' is selected. It will have a smiling face next to it if it is selected. If it is not selected then click on it to select it. You cannot make a piece smaller than the manikin, so you cannot push the waist in to make it narrower than the waist measurement.

DIAGRAM 1



A set-in sleeve

DIAGRAM 2

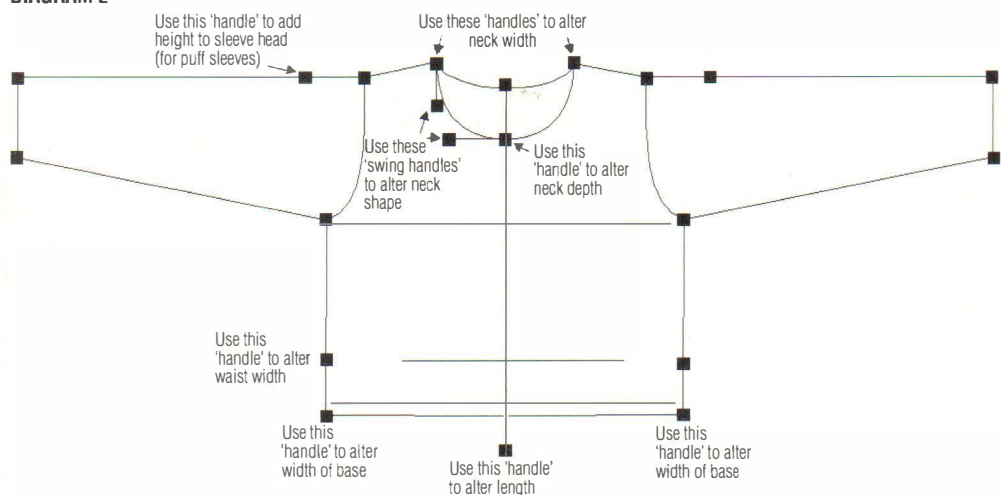
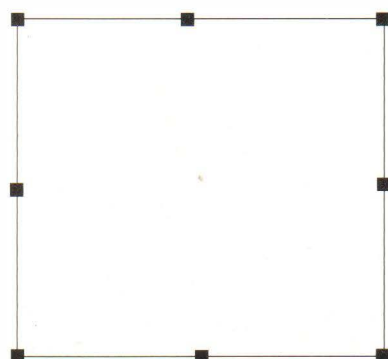


DIAGRAM 3



A piece with eight points

BODY SYMMETRY

You will notice that what you do on one side of the garment is repeated on the other side. If you wish to design an asymmetrical garment then you will need to switch the symmetry off. Go to EDIT. If there is a smiling face next to BodySymmetry then the function is on. To switch it off, click on BodySymmetry (no smiling face). Now you can work on one side of the garment without altering the other side. There is a similar function for Neck Symmetry which is only available when you are working on jumpers. This enables you to design an asymmetrical neckline for a jumper.

You can, if you wish, print an outline of the garment with or without measurements by going to EDIT — Print Outline, but only to an Epsom compatible printer.

WORKING WITH PIECES

If you want to create a shape that is not based on any of the available body pieces — a skirt panel for instance — you can start with a PIECE. Choose FILE then from the request box choose the bottom option — Piece. The next box will have a list of numbers 8, 12, 20 etc... These are the number of points that the piece can have. If you want to create a simple shape then 8 points will be enough (see Diagram 3). If you want a more complicated shape then choose a piece with more points. When you have selected the number of points you want the screen will then show the piece as the outline of a shape. You can move points as before by choosing FILE — Freestyle and then EDIT — Move Point. The points can be moved freely and you can keep track of the measurements by watching the status bar at the top right of the screen. The number shown is the coordinates in millimetres of the last point you clicked on or moved. The origin (i.e. the points where the co-ordinates are 0.0) is at the bottom left corner and it might help to keep track of the measurements if you put the lower left corner of your piece down in the bottom left corner of the screen. Then your measurements will run from 0.

The symmetry and the curve options are not open to you while working on a piece, so it is important to use the status line to maintain symmetry and ensure that the garment is the correct size.

SAVING

Your initial choice of garment or piece will govern the sub-directory in which it is saved. If you initially chose a jumper then your garment will be saved as C:\brother\garment\jumpers*.gmt. If you choose a piece then it will be saved as C:\brother\garment\piece*.gmt. It means that if you want a piece to go with a jumper or cardigan (a collar or peplum for instance) it has to be saved in a separate file.

EDITING CURVES

The neckline has handles for changing the depth and width of the neckline and attached to these, are 'swing handles' which will alter the shape of the neckline. You can choose whether to have one control point for the curve or two control points. To make your selection go to EDIT. If Whole Curve has a smiling face next to it then you will have one control point. If you click on Whole Curve to switch it off (no smiling face) you will have two control points. By using the 'swing handles' you can alter the shape of the curve.

For puff sleeves use the handle on the top sleeve line. By pulling this up you can add height to the sleeve head.

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	Cotton & C/Acr	(7p oz)	£1.25
2 Ply	Brushed Acr	(12p to 25p oz)	£2.10 to £4.25 (Rep)
	Cotton	(18p to 36p oz)	£3.10 to £6.25 (Rep)
	Wool	(15p oz)	£2.50
	Lambswool	(15p oz)	£2.50
	Bouclé	(12p to 25p oz)	£2.10 to £4.25 (Rep)
3 Ply	HB Acr	(12p to 21p oz)	£2.10 to £3.55 (Rep)
4 Ply	Shetland & Wool	(15p to 28p)	£2.50 to £4.75 (Rep)
	Chenille	(36p oz)	£6.25
	Mohair/Acr	(24p oz)	£4.15
	75% Acr 25% Wool	400 Grams (23p oz)	£3.17
D.K.	HB Acr	(18p oz)	£3.08
Aran	Wool on Hank	450 Grams (28p oz)	£4.32 (Rep)
	Wool/Nylon Hank	450 Grams (28p oz)	£4.32 (Rep)
	Chunky Mohair 78% Hank	360 Grams (49p oz)	£6.10

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* SEE BELOW**

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24 Hour Delivery when possible. All inclusive of VAT. Under 3 kilos by Parcel Force

NOTE: VAT IS CHARGEABLE ON POSTAGE. SEE VAT GUIDE, SECTION 27.

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	Boxes of 40 (One Colour)	£2.65 per cone

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SIZES

To suit bust 86[91:96:102:107]cm.
Finished measurement 106[111:116:
122:127]cm.
Length 67cm.
Sleeve seam 43cm.
Figures in square brackets [] refer to
larger sizes; where there is only one
set of figures, this applies to all sizes.

MATERIALS

Spectrum Yarns 100% Wool Aran.
8[9:9:10:10] x 100g balls in MC.
5 buttons.

MAIN TENSION

15 sts and 21 rows to 10cm measured
over patt (tension dial approx 6/6).
Tension must be matched exactly before
starting garment.

ABBREVIATIONS

See page 13.

NOTE

Purl side is used as right side.
Measurements given are those of
finished garment and should not be
used to measure work on the machine.

PATTERN NOTE

BACK AND FRONTS

Arrange Ns as shown in Diagram 1 —
noting all RB Ns remain in WP through-
out. Work transfer patt from Diagram 2
over the blocks of four needles on MB
throughout.

Diagram 1 shows stitches to centre '0'
— mirror image setting for back; use
setting as shown for left front; mirror
image setting shown for right front
(i.e. both left and right front commence
at centre '0' to L or R of bed as appro-
priate whilst back goes L and R of
centre '0').

SLEEVES

Arrange Ns as shown in Diagram 3 —
for centre rib panel only. Work transfer
patt from Diagram 2 over centre 4 Ns
only, throughout.

BACK

With RB in position set machine for
FNR. Push 80[84:88:92:96] Ns on MB
and corresponding Ns on RB to WP.
Arrange Ns for FNR rib. CAR. Using
MC, cast on and K2 tubular rows. Using
T3/3, K16 tubular rows. Set both carr
to K and K1 row. Arrange Ns for patt
(see patt note).

RC000 MT, start and work in patt through-
out*. K until RC shows 74. Place a
marker at each edge. K until RC shows
132. Place a marker at centre and on 12th
N at each side of centre '0'. Cast off.

Lady's Chunky Lace and Rib Cardigan

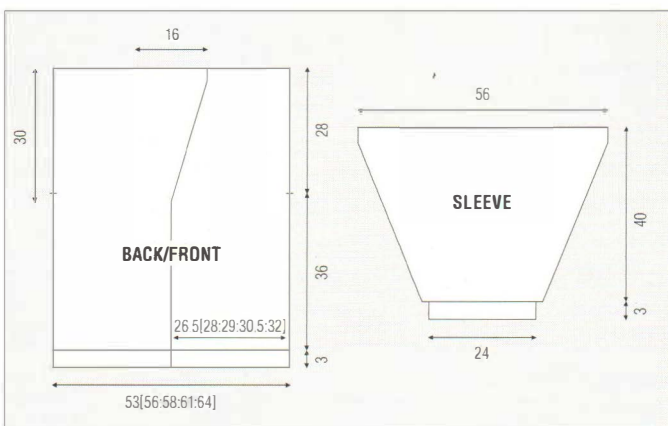
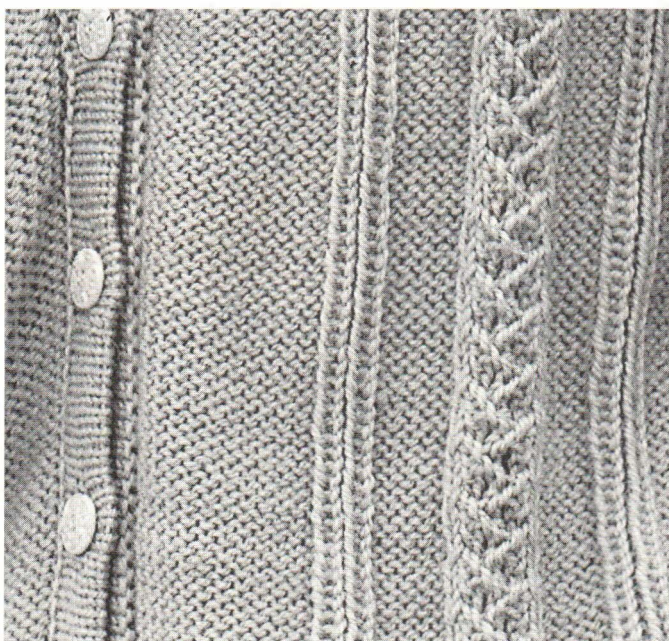
MACHINES: These instructions are written for chunky gauge punchcard
machines with ribber

YARN: Spectrum Aran

FIBRE CONTENT: 100% Wool

COLOUR: We used Taupe (MC)

STOCKISTS: If you have any difficulty in obtaining this yarn, please write
to Spectrum Yarns, Spa Mills, New Street, Slaithwaite, Huddersfield, Yorks
HD7 5BB



RIGHT FRONT

With RB in position set machine for
FNR. Push 40[42:44:46:48] Ns on MB

and corresponding Ns on RB to WP.
Work as given for back, noting differ-
ence in N layout from Diagram 1 for

patt (see patt note), until RC shows 70.

SHAPE NECK

Dec 1 st at L (R for L front) on next and
every foll 5th row 12 times in all, at the
same time when RC shows 174, place
a marker at R edge. When dec com-
plete 28[30:32:34:36] sts rem. K until
RC shows 132 and cast off.

LEFT FRONT

Work as given for R front, reversing all
shapings and cast on.

SLEEVES

With RB in position set machine for
FNR. Push 36 Ns on MB and corre-
sponding Ns on RB to WP. Work as
given for back to * — noting centre N
layout from Diagram 3 (see patt note).
K3 rows. Inc 1 st at each end of next and
every foll 3rd row 12 times in all, K3 rows.
60 sts. Inc 1 st at each end of next and
every foll 4th row 11 times in all. 82 sts.
K until RC shows 84. Place a marker at
centre '0' and cast off.

BUTTON BAND

Join shoulders from edge to markers.
Push 106 Ns to WP. Using WY and MT,
cast on and K a few rows ending CAR.
Using MC and T4, K8 rows. Using T7,
K1 row. Using T4, K8 rows. Turn a hem
by picking up loops from first row
worked in MC and hang evenly along
the row. K1 row. With right side facing,
pick up sts from left front edge around
neck to centre back marker and hang
evenly along the row. T6, K1 row and
cast off.

BUTTONHOLE BAND

Work as given for button band, adding
five evenly spaced 3 st buttonholes over
the 53 Ns to L of centre when RC shows
4 and 13. Complete as given for button
band.

TO MAKE UP

Block and lightly steam pieces to cor-
rect measurements. Set in sleeves
between markers. Join side and sleeve
seams.

Join centre back band seam.

Sew on buttons to correspond with
buttonholes.

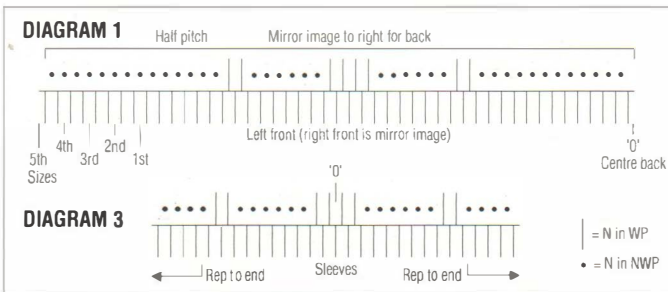
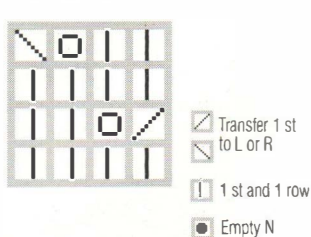


DIAGRAM 2





JENNY ROSE

Maggie Dyke
discusses ribber
types and what you
can do with them

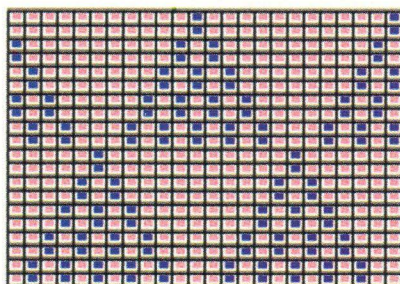
Silver Reed
pre-punched
double jacquard
cards —
Series 73

SIMPLY

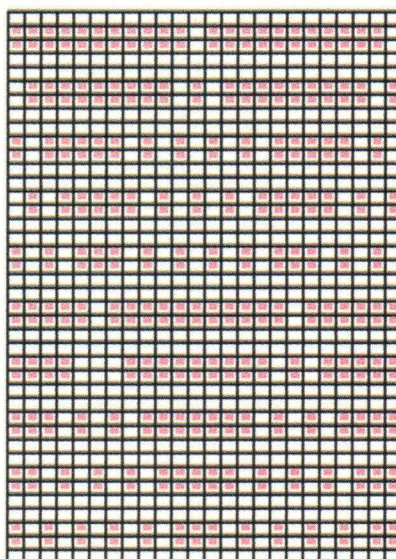


TOP: Bird's-eye jacquard gives a perfectly balanced fabric. Use Silver's SRJ 70 ribber, or add an RJ 1 bird's-eye jacquard carriage to an older ribber.
MIDDLE: Silver's SRP 50 ribber gives a striped back, with more knitting on the ribber than on the main bed, leading to pattern distortion.
BOTTOM: Silver's SRP 60 or SRP 60N ribbers give the option of a plain back to the fabric, but colour 2 shows through on the right side.
The RJ 1 bird's-eye jacquard carriage will fit Silver's SRP 50, SRP 60 or SRP 60N.

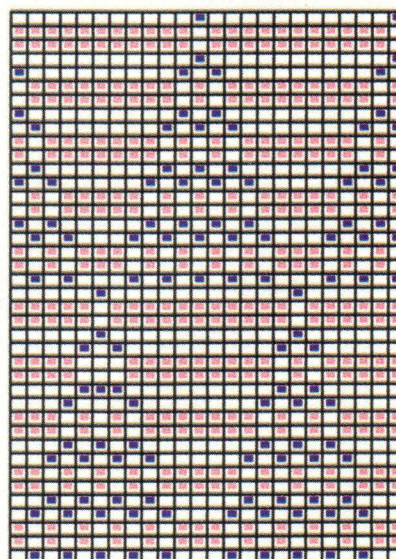
Silver Reed pre-punched
double jacquard cards —
Series 74



Fair Isle pattern to be converted to double jacquard for a punchcard machine



Stage 1: Leaving the first row blank, the pattern is marked on alternate pairs of rows i.e. two rows pattern, two rows blank. Note that the last row is left blank, to make a pair with the first row when the card is joined up



Stage 2: The 'negative' of the pattern is marked on the empty rows. Row 1 is the negative of row 2, row 4 is the negative of row 3, row 5 is the negative of row 6, row 8 is the negative of row 7 etc...

SILVER

In the old days (about two years ago) the choice was simple when it came to ribbers — you either had one or you didn't! These days, however, owners of standard gauge Silver Reed machines have a choice of two, and what I would like to do first is to explain the difference between them to help you make an informed decision as to which is the best for you.

THE TWO RIBBERS

The two ribbers I am talking about are the SRP 60N and the SRJ 70. These two have a lot in common — they will both knit any rib combination you care to think up, from full needle, to 1x1, to 5x5, or even more if you like. Most people buy a ribber initially to give their garments a neat and professional finish, without realising that adding the ribber gives the choice of a whole range of extra stitch patterns. The following stitch patterns are common to both ribbers: English or fisherman's rib; swung English rib; herringbone; pin tuck. By using a punchcard or an electronic design card both ribbers will also knit the following: punch pin tuck; punch tuck rib; tuck rib stitch; drive lace; pile knitting.

Now for the differences: the SRP 60N will knit double fisherman's rib (tucking on both beds); pick rib; plating rib. The SRJ 70 will not knit these last three fabrics, but it has one very big advantage over the SRP 60N. When it comes to double jacquard (for which you also need a colour changer) the SRJ 70 leaves the SRP 60N standing. The reason for this is the carriage on the SRJ 70, which produces an alternate needle slip setting on alternate rows on the ribber bed.

THINKING ABOUT DOUBLE JACQUARD

This doesn't sound particularly exciting until you think about how double jacquard is produced. In single bed Fair Isle, two colours are knitted in one row, at the same time, with the floats looping across the back of the fabric. In double jacquard, the cam lever is set to slip, and only one colour at a time is knitted. On the SRP 60N every needle on the ribber is knitted, which means that more stitches are knitted on the

ribber than on the main bed. This results in the ribber fabric being wider than the main bed fabric, which is why the knitting looks stretched widthways, and you can see the second colour showing through. However, with the SRJ70 set to bird's-eye jacquard, every alternate needle on the ribber slips on every alternate row, which means the fabric construction is properly balanced, with every needle knitting twice over the four passes of the carriage it takes to produce two complete rows of knitting.

Explaining all that has brought one of my headaches on, but you can see what I'm talking about by looking at the samples.

ADAPTABILITY

The good news is that if you have an SRP 60N ribber, or indeed an earlier model of ribber, you don't have to buy a new one to knit the ultimate double jacquard. Just contact your authorised Silver Reed dealer, and ask for an RJ 1 bird's-eye jacquard carriage. This will replace your existing ribber carriage, and means that you can knit the same bird's-eye jacquard that your swanky friends with SRJ 70 ribbers can knit, plus, if you have an SRP 60N, you can also knit pick rib, plating rib and double fisherman's rib!

REVIEWING THE BASICS

If you haven't a clue what I've been talking about so far, because you don't know what double jacquard is, the next bit is specially for you. You can knit double jacquard on any standard or

fine gauge punchcard or electronic Silver Reed with a ribber and a colour changer. You can also knit it on the Silver Reed SK 860 double knitting gauge machine with SR 860 ribber. A yarn holder is supplied with the SR 860 ribber, so you don't need to buy a colour changer.

I explained earlier how double jacquard works. One colour is knitted at a time, with the cam lever on the main bed set to 'slip'. Two rows are knitted in the pattern colour followed by two rows in the background colour. This means that four passes of the carriage are required to produce two rows of finished knitting, which has the appearance of Fair Isle.

PREPARATION

The bit I used to hate when I was knitting double jacquard using a punchcard machine was preparing the card. Because four passes of the carriage make two complete rows of knitting you cannot use standard Fair Isle cards. The diagram shows how to re-punch a card to make it work in double jacquard.

In essence, the pattern has to be divided into background and foreground, or negative and positive. Working from your original standard Fair Isle punchcard, mark the double jacquard punchcard as follows:

On row 1, mark the blanks from row 1 of the original punchcard.

On row 2, mark the punched holes from row 1 of the punchcard.

On row 3, mark the punched holes from row 2 of the punchcard.

On row 4, mark the blanks from row 2 of the punchcard.

Continue in this way, making blanks on two rows, and punched holes on two rows. Have a look at the three diagrams and you can see how the principle works.

You always start with one negative, or background row, then go into a two row sequence of two positive and two negative rows. This is because double jacquard always starts from the right; the colour changer is on the left, so after the initial row, you go into the two row sequence of two rows in each colour.

BE KIND TO YOURSELF!

You may find life a little easier if you buy yourself a pack of pre-punched

double jacquard cards to start with, so you can practise on these before launching into designing your own. Again, these are available from authorised Silver Reed dealers. Each pack contains ten cards. Series 73 contains mainly all-over geometric patterns and Series 74 has some geometric and some pictorial patterns. Once you have familiarised yourself with the principle, the YC 6 single and double bed colour changer instruction book tells you how to punch a double jacquard pattern.

MAGIC BUTTONS

If you don't have a Silver Reed electronic machine, don't read the next bit, because it will only upset you. One of the main reasons I fell in love with the electronic at first knit was button number 6. This magic little button which sits modestly at the right-hand side of the pattern panel with four little kisses above it, will automatically convert any single bed Fair Isle pattern to double jacquard for you. It is breathtakingly simple, and works as follows:

You start with the carriage on the right. Buttons number 1 and 2 should have their left-hand lights lit. Press button number 6, so the light comes on. Watch what happens to button number 1 as you do so. It automatically changes to the right-hand light, all ready to knit a negative or background row. Take the carriage over to the left, and pick up the main or pattern colour from the colour changer. As you bring the carriage back towards the needles in work, button 1 automatically changes back to the left-hand light, to knit the foreground or pattern stitches. You do not have to bother your head about re-punching cards, because clever old button 6 takes care of all that for you. I developed a much keener interest in double jacquard when I discovered the electronic machine would do all the boring bits for me, and I didn't have to spend hours with Sellotape and scissors fixing the mistakes I'd made on a punchcard!

I've got a bit carried away with double jacquard this month, so next month I'm going to pay attention to what I was supposed to be doing, which is talking about the ribber generally, rather than concentrate on one particular stitch pattern.

WHAT FITS WHAT — RIBBERS

	SRP 60N	SRJ 70	FRP 70	FRJ 80	SR 860	SR 155	SR 150
SK 830		X	X	X			
SK 840	X	X					
SK 860					X		
SK 890						X	
210	X	X					
280	X	X					
740	X	X					
270			X	X			
370			X	X			
151							X
155					X		

WHAT FITS WHAT — ACCESSORIES

	YC 6	RJ 1	RT 1	Chunky/DK N bed covers	Std/Fine N bed covers	KU 1 Shadow lace transfer tool
SRP 60N	X	X	X		X	X
SRJ 70	X		X		X	X
FRP 70	X				X	
FRJ 80	X				X	
SR 860				X		
SR 150				X		
SR 155				X		

A dyeing and colour mixing workshop is something most knitters would like to attend. We have the next best thing, as Ruth Lee will be covering these topics in the next few months

THE Designer LOOK

The ability to mix colours from scratch, and apply such know-how to produce home-dyed yarns, is a rewarding skill, well worth developing, since relatively small amounts of yarn can be coloured at a time. The range of hues, tints and shades is almost limitless, and can give your knitwear a rich and unique character. Home-dyed yarns can be produced simply and economically using a variety of techniques.

In this series of articles, a different working method will be explored each month, and detailed step by step instructions provided so you can try your own experiments. Topics include basic colour theory and practice, natural versus man-made dyestuffs, and selecting and preparing a range of fibres. We cover various dyeing techniques for protein and cellulose-based fibres, using hot or cold dyebaths depending upon the dyestuffs being used.

Protein fibres include wool, hair and silk. Cellulose fibres are plant-derived (direct or regenerated, as in viscose) and include cotton, linen and viscose rayon.

The methods used are particularly suited to small scaled dyeing applications in the home. Suitable equipment and good workshop practice are discussed, as well as health and safety aspects relating to the use and storage of dyestuffs and associated chemicals.

Conventional methods of dyeing are explored, as well as less conventional techniques, such as use of the microwave oven. Techniques include fibre, yarn and piece dyeing. The latter involves dyeing entire knitted swatches, rather than individual yarns or fibres. This can be particularly effective if the knitted fabric comprises two or more differing fibres (for example cotton and viscose).

Hot and cold water techniques are explored in conjunction with such methods as tie-dyeing, painting with dyes, rainbow dyeing and cross-dyeing using multi-fibred yarns. Spray dyeing is also touched upon (not something to be undertaken indoors, because of health and safety considerations).

Bought coloured yarns can be overdyed, using some of the techniques mentioned above. You will, however, need to know the fibre content before embarking on this process unless you are willing to be restricted to using multi-purpose dyestuffs.

COST EFFECTIVE PRACTICES

Oddments and unravelled yarns can be recycled and grouped together in close colour families, then batch dyed using a common base colour. Try using these in knitweave, intarsias or multi-coloured Fair Isle work, where the slight difference in hue (i.e. actual colour content) can give richness and depth to your designs. Fine yarns overdyed in this way can be pieced together to achieve similar effects, or to give a graduated change of colour within a particular segment of a design.

Dyebaths can often be used more than once. This will give progressively paler shades of a given colour as the dyestuff becomes exhausted. Lovely monochrome designs in textured stitch patterns can be knitted using a mixture of these tints and shades. Monochrome simply means 'of one colour', but allows for variations in tone lighter or darker than the original full bodied colour.

Some dye solutions can be mixed up in large quantities, and stored in sealed containers for an unlimited period of time, and can be intermixed provided they are the same type of dyestuff.

A dye workbook or file is suggested as a means of recording dye recipes, techniques and yarn samples for future reference. This should also include a checklist of stockists for all of the materials and yarns used in your experiments, and possibly the costs involved (although prices do change over time).

INDIVIDUALITY CAN BE FUN

Home dyeing gives you a wonderful opportunity to create adventurous and unusual colour schemes. The ability

to mix and control a range of colours can give immense satisfaction and pleasure.

Most people will be able to develop a feel for colour once they have a basic knowledge of colour mixing. This can lead to greater understanding of how to create individual colour palettes drawing on inspiration from the world around us.

Dyeing is one way in which we can express our response to colour, and its use in individually designed colour schemes. In practical terms, home-dyed yarns can help you produce glorious knitted fabrics whose colour schemes are no longer dictated by the commercially dyed colours on offer at any given time.

Of course there is much mileage in combining off-the-shelf colours with a few unusual shades of yarn that you have dyed yourself.

Before we move on to the actual dyeing process, the remainder of this article is given over to the rudiments of colour mixing. This should help you acquire confidence in your first dye project, to be outlined in next month's article.

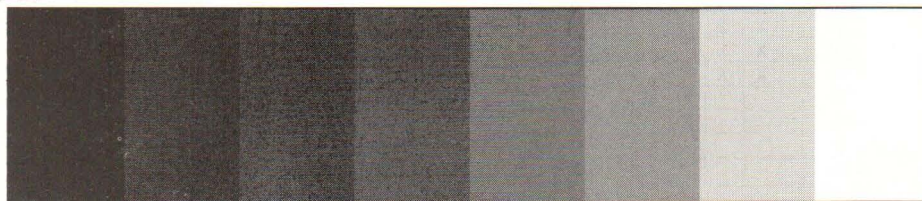
COLOUR

If we close our eyes for a moment and exclude any source of light, we see only blackness. Opening our eyes again, we perceive that colour is all around us both in the natural and man-made world in a mind-boggling array of hues, tints and shades.

In 1676, Sir Isaac Newton proved that all colours are contained within white light. He showed that this was so by passing a beam of sunlight through a triangular glass prism, and observing how the light split into a *spectrum* of colours (this is exactly how a rainbow is produced, with raindrops acting as tiny prisms). The colours of the spectrum range from red to violet, passing through orange, yellow, green and blue in between. Light waves are emitted from the sun, and each colour has its own particular *wavelength*. Violet has the shortest wavelength, and red the longest.

Visible white light contains these and all wavelengths in between. The effect of the glass prism (or raindrop) is to bend light passing through it, and the degree of bending depends upon the wavelength. Thus the beam of white light is fanned out into a range of separate wavelengths, which our eyes interpret as a range of colours. The range is continuous from red to violet, but we can identify the six distinct colours listed above within this range. Artists and designers group these colours into a *colour circle* (see Figure 1), and the

FIGURE 7



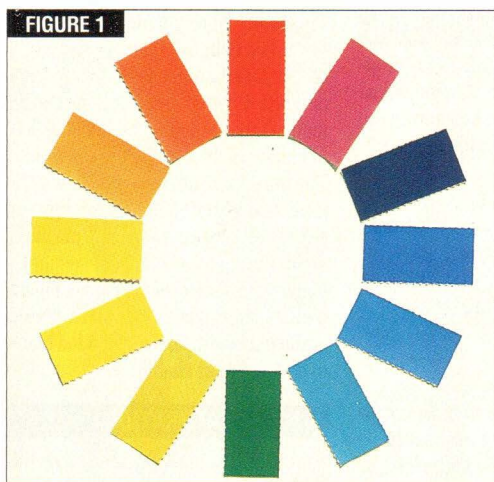


FIGURE 1

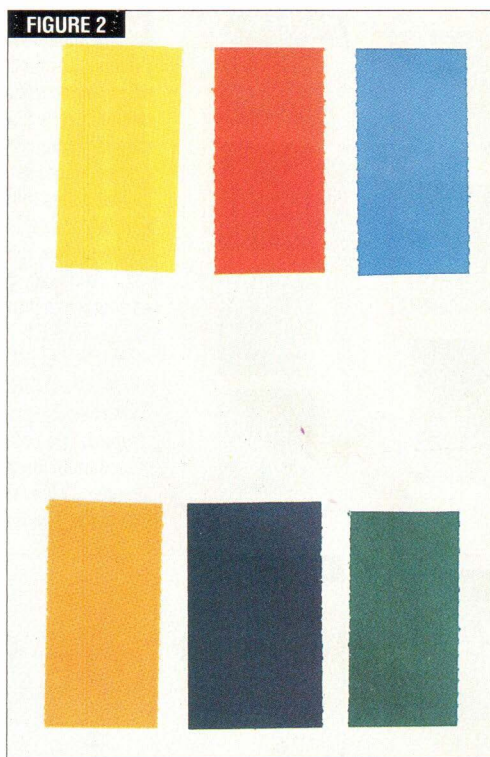


FIGURE 2



FIGURE 3

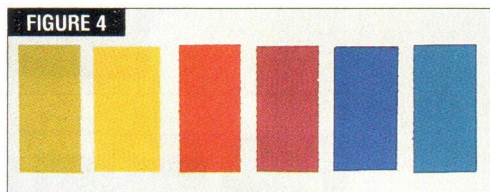


FIGURE 4

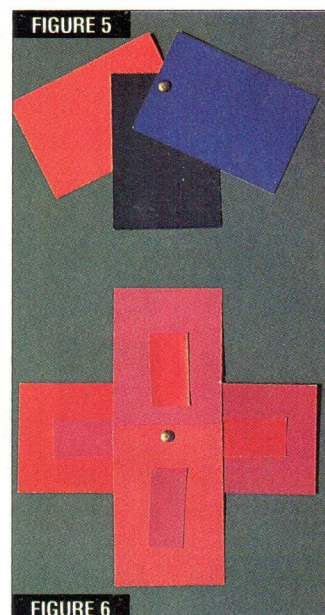


FIGURE 5

because when pigment colours (paints, inks and dyes) are mixed together, they progressively absorb more light and reflect less colour. If we mix all three primary colours (yellow, red, blue) together, a dark grey approaching black will result (the actual hue depends upon the purity of the pigments used in the experiment).

For example, spectrum red and blue combine to make purple/violet, which is tonally darker than red and blue (see Figure 5).

colour circle is used as a starting point for colour mixing.

COLOUR PERCEPTION

Before we move on to studying the colour circle, a brief word about the perception of colour will be useful.

The surface colour of an object only becomes visible to the eye through a series of complex processes. Put simply, the various wavelengths that make up light are either absorbed or reflected by the surface of a substance (e.g. fibre or yarn). This occurs selectively, so the same surface might absorb some wavelengths and reflect others.

Reflected light can enter the eye, in which case the brain translates wavelength into the sensation of colour. Absorbed light never reaches the eye. This last point may seem obvious, but is important for the purpose of understanding the process of colour perception. For instance, a pure red ball of yarn is the colour it is because the red dye absorbs all wavelengths of white light except the one which the eye interprets as red, which it reflects.

THE COLOUR WHEEL

The colour wheel is a continuous band of colour based upon the six spectrum colours. The wheel is used as a visual aid by painters and designers, and it can contain the basic six colours, or be augmented to include a wider range. Figure 1 shows a 12-point colour wheel which contains the primary, secondary and tertiary hues.

Primary colours are the basic colours from which, in theory, all other colours can be mixed. The three pigment primaries are red, yellow and blue. Primary red is a red that is biased neither toward yellow nor blue. A primary blue sits midway between yellow and red, while the primary yellow contains no trace of blue or red (see Figure 2). The primaries cannot be mixed from any other colours.

Secondary colours are created by mixing the primaries together, to produce a colour that sits midway, in visual terms, between the primaries from which it is made.

RED + YELLOW = ORANGE

YELLOW + BLUE = GREEN

BLUE + RED = VIOLET

The latter is the most difficult to mix and achieve a pure colour. Careful mixing is needed to avoid a dull and muddy effect.

Figure 3 shows a six-part colour circle, with the primary and secondary colours in place.

Finally, if we mix a secondary with its neighbouring primary, we obtain a tertiary colour (see Figure 4).

red-violet

violet-blue

blue-green


green-yellow

yellow-orange

orange-red


SUBTRACTIVE COLOUR MIXING

The type of colour mixing outlined above is called subtractive colour mixing.



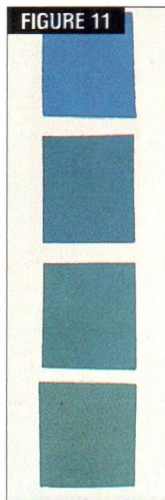
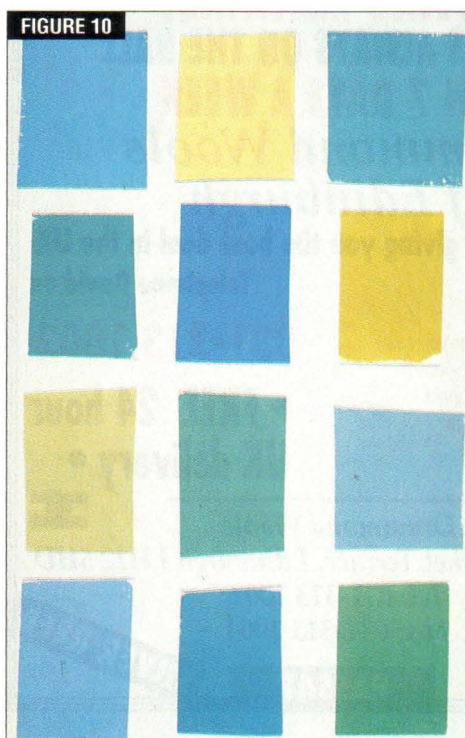
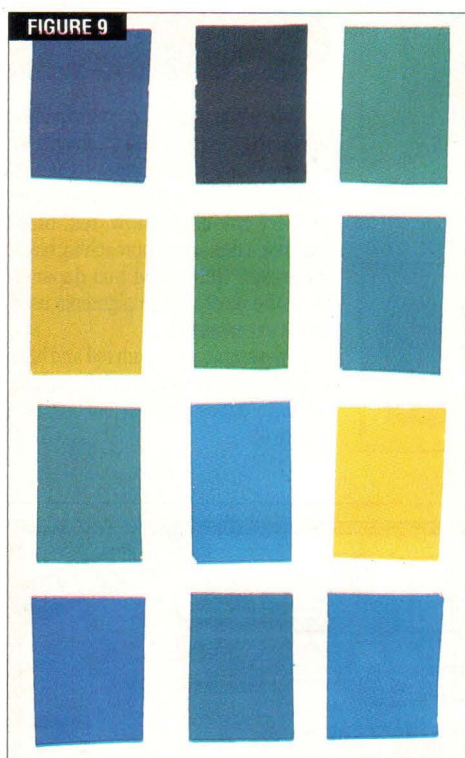
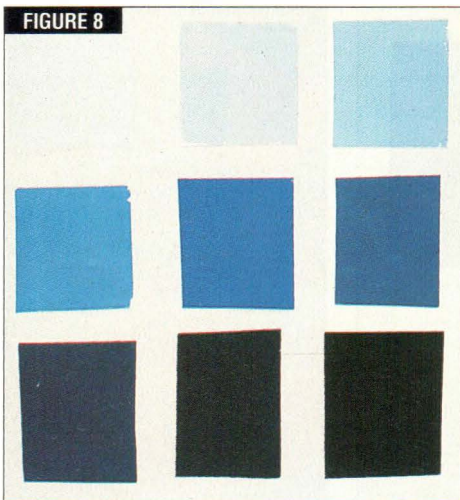
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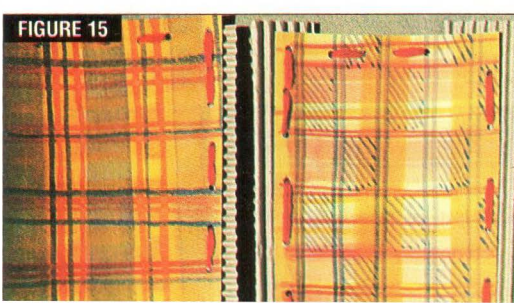
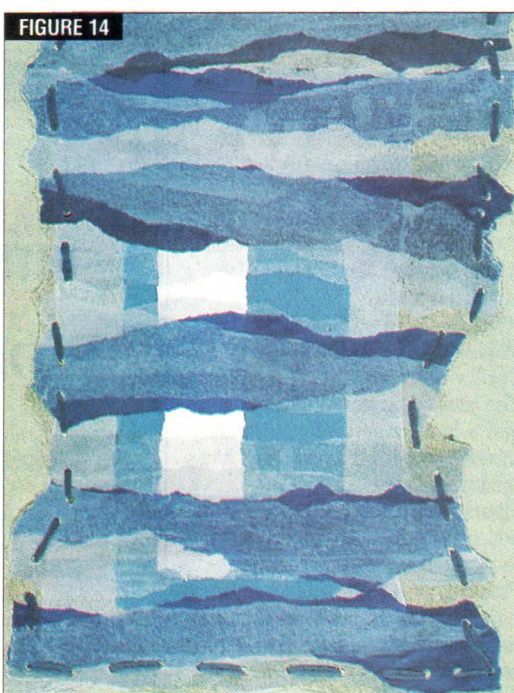
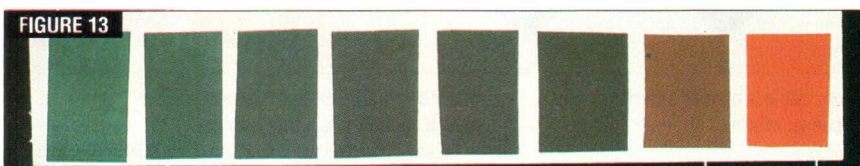
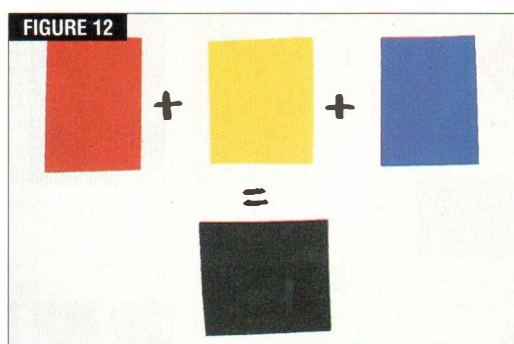



HUE VALUE AND SATURATION

Pigment colour has three main properties. The characteristics of an individual colour can be changed by altering the colour content, tonal value or the saturation of colour.

Hue refers to the actual colour content, as defined by its generic name, e.g. red, blue, orange, green. An existing colour can be altered simply by adding more pure colour, for example
RED + VIOLET
RED + YELLOW
RED + ORANGE

By varying the proportions of the colour content, the red-violet mix could be biased more towards red than violet, or vice versa. Many subtle variations are visible to the human eye (see Figure 6).



The *tonal value* of pigment colours refers to the light or dark content of a colour when compared to black, grey or white. Pigment paint colours can be made darker or lighter by the addition of black or white to the pure colour.

The pure spectrum colours also vary in tone. Spectrum yellow is the lightest colour, while spectrum violet/purple is the darkest.

Figure 7 illustrates the greyscale. Figure 8 shows a single colour with added white to make it paler, and added black to give a darker shade.

SATURATION

Saturation, or intensity, describes the brilliance of a colour (e.g. bright blue, dull blue). The pure spectrum colours can be described as fully saturated colours. The inclusion of grey will dull the intensity, and resulting colours are described as *desaturated*.

For example:

light (value)

bright (intensity)

blue-green (hue)

or

dark (value)

dull (intensity)

blue-green (hue)

Figure 9 shows a group of pure spectrum colours. Figure 10 shows the same

group of colours, but with added white. Figure 11 varies the intensity of a single hue by mixing-in various amounts of colourless grey.

COMPLEMENTARY COLOURS

It is possible to dull a pure colour without adding grey (black and white) by intermixing colours which are directly opposite each other on the colour wheel. Such pairings are known as complementary colours. Each pair contains all three pigment primary colours, which, when mixed together, give a very dark grey/black (see Figure 12).

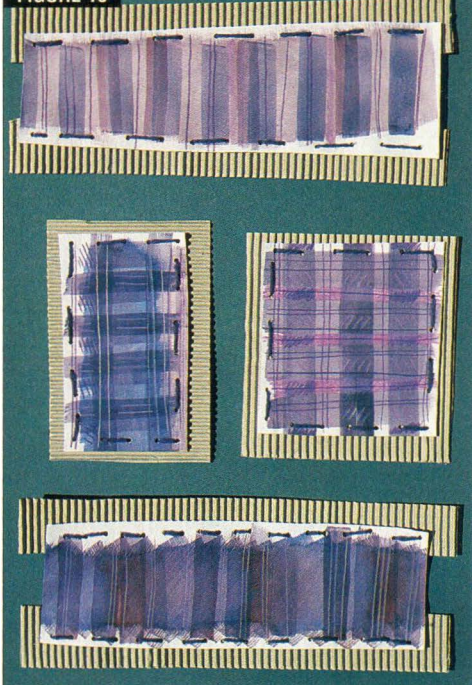
For example, green and red are complementary colours. Green is made up from blue and yellow. Blue, yellow and red comprise the three primaries. Red, therefore, can be dulled in varying degrees by the addition of small amounts of the complementary colour, in this case green, to produce a subtle range of dulled or darkened hues (Figure 13).

COLOUR AND DYEING

So far, all of my examples have used opaque paints to show a pure, solid area of single colour. If you want to try some experiments in colour mixing that will relate more to dyeing, you will need to use paper and a transparent medium, such as coloured inks, water colours or acrylic paints.

As in dyeing, successive layers of

FIGURE 16



colour will be influenced by the existing colours. Figures 14, 15 and 16 show a variety of transparent media illustrating overlays of colour, progressively paler/darker shades in monochrome, wet on wet blends.

Further experiments might include the use of coloured acetates, clear coloured sweet wrappings, coloured glass or sheer fabrics.

COLOUR BIAS AND STRENGTH

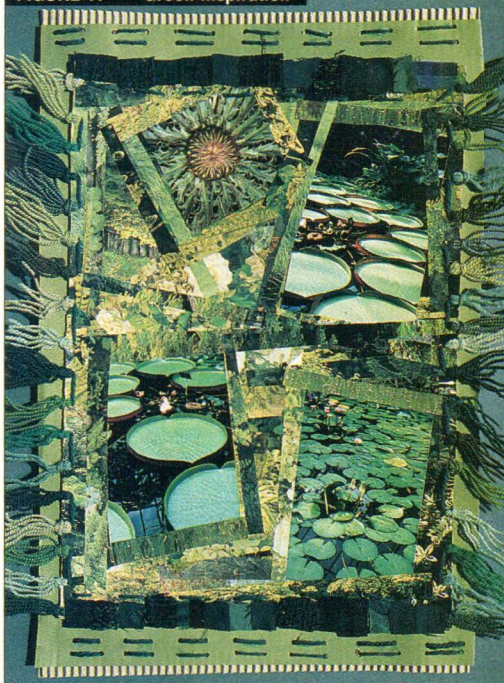
It is advisable that you experiment freely with your own particular selection of colours, whether it be paints, inks or dyestuffs, in order to establish their individual colour bias and strength. Colour can vary in hue to a considerable extent, depending upon the strength

and purity of colour and the price range. It is good practice to become familiar with one or two ranges of colours, their main properties, and how they behave on different surfaces. In the long run you should aim for a limited palette of dyes or paints, but one which will give you access to a comprehensive range of colours.

Once you understand the basics of colour mixing, you will not need to buy much more than six to eight main colours, plus black and white for opaque pigments. These might include two each of yellows, reds and blues, each with a slight bias to one of the secondary colours.

Lemon Yellow
Cadmium Yellow

FIGURE 17 — 'Green inspiration'



Cadmium Red
Alizarin Crimson or Magenta
Ultramarine
Cerulean Blue or Cobalt Blue.
You might also include Viridian to give clear greens, and Raw Sienna. This approach to colour mixing is explained fully in *Blue and Yellow Don't Make Green* by Michael Wilcox (Artways Publications, Western Australia). The principles expounded here are equally

applicable to mixing dyestuffs, where additional watering down, rather than the addition of a white pigment, will make for paler colours.

As a postscript, you might find it helpful to start a colour reference file containing scraps of colour from any source (fabrics, yarns, papers, natural form, newspaper cuttings, photographs) and organising them in a fairly systematic way for future reference.

You might file all the reds together, or all pale colours, or colours of similar brightness. Colour references for inspiration for creating your own dyed yarn collection would be an added bonus.

Figure 17 shows a page of related colours, using scraps and recycled materials. Figure 18 shows yarns in a fairly comprehensive range of fibres and colours.

Next month, we look at good workshop practice, selecting and preparing yarns, and an introduction to dyeing techniques. If you live in the Bradford area, you might like to visit the Colour Museum, which specialises in the concept of colour, how it is perceived, and how it is used. A separate gallery charts the story of dyed and printed textiles.

The address is The Colour Museum, Perkin House, 82 Gratten Road, Bradford BD1 2JB, Tel. 0274 390955. Do phone before visiting, as the gallery is only open to the public at certain times of the day and on certain days only.

FIGURE 18



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IRENE KRIEGER

SIZES

To suit bust 86[91:96:101:106]cm.
Finished measurement 99[104:109:114:119]cm.
Length 53.5[55:56.5:58:59.5]cm.
Sleeve seam 40.5[40.5:41:41:42]cm.
Figures in square brackets [] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS

King Cole Anti-Tickle 4 ply Wool.
1[2:2:2:2] x 500g cone in MC.

MAIN TENSIONS

Release stitch: 40 sts measure 152mm and 40 rows measure 76mm, measured over release stitch patt (SS approx 4/4).

1x1 rib: RC 46 measures 95mm (inc scallop).

K/K: RC 46 measures 115mm (inc scallop).

Tensions must be matched exactly before starting garment.

ABBREVIATIONS

See page 13.

NOTE

Knit side is used as right side.
Measurements given are those of finished garment and should not be used to measurework on the machine.

PATTERN NOTE

Duomatic users: Punch a Deco card following Deco diagram. Only one repeat is shown, but pattern must fill card. Do not forget to punch a double row of holes so that ends of card can be clipped together to allow pattern to repeat continuously. If unsure as how to go about this, consult the instruction book that came with the punch.

E6000 users: Program console as follows:

Cast On 1 (only used for 1x1 ribbing)
Stitch Pattern A 1062

ENLARGE STS x 2

Knit Technique 185

On the E6000, lock row counter and the console row counter will not always agree. In every case, where a row counter number is given, this refers to the lock row counter.

SPECIAL NOTE

Sizes 86 and 91cm only: When making up the sample garment (91cm) only a very small amount of the second cone was used to finish the collar. If garment was made with a neckband instead of collar, one cone should be enough. However, as machines knit to

Lady's Release Stitch Textured Sweater

for E6000 and Duo Machines

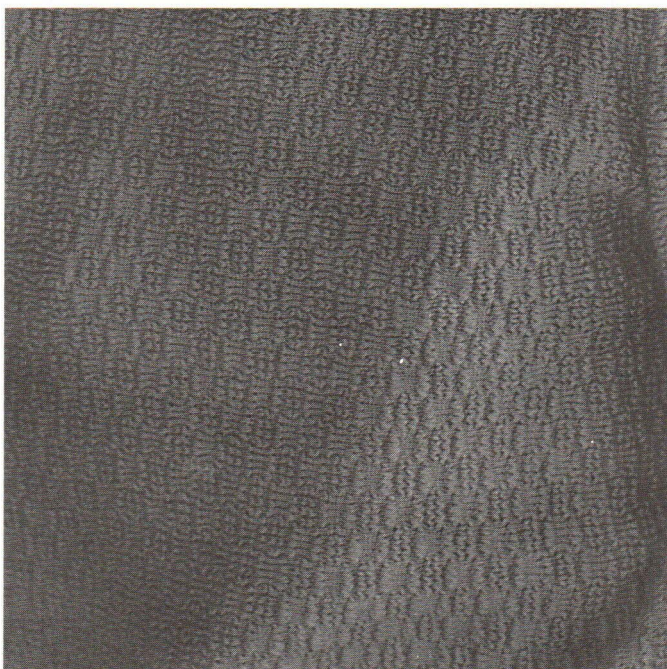
MACHINES: These instructions are written for E6000 and Duomatic machines

YARN: King Cole Anti-Tickle 4 ply Wool

FIBRE CONTENT: 100% Wool

COLOUR: We used Linden (MC)

STOCKISTS: If you have any difficulty in obtaining this yarn, please write to King Cole Ltd, Merrie Mills, Old Souls Way, Bingley, Yorks BD16 2AX



different tensions and the weight on cones varies slightly, this cannot be guaranteed.

This garment is made in a technique called release stitch. After knitting, the front bed stitches are dropped off the needles and laddered back. When the garment piece comes off the machine, it will be very small and the fabric will be extremely stiff and bear no relation to the finished garment. Once the front bed stitches are fully released, the fabric will become soft and the sizing more as you would expect.

All shaping is made over the back bed needles only and always on the right (lock side of the work). When decreasing, drop off the front bed stitches and return their needles and pushers to the NWP. Cast off back bed stitches in normal way. On no account transfer or cast off the front bed stitches or it will not be possible to ladder them back.

For a single stitch increase, bring up a needle on each bed in the normal way. A front bed pusher must also be brought into WP.

To cast on more than one stitch, bring up the appropriate number of needles on the back bed. Working away from the work, towards the lock, lay the yarn into the hooks of alternate needles. If increasing an even number of stitches, begin with the needle next to the work. If increasing an odd number, leave one needle empty and then lay yarn into alternate needles. Now, working in the opposite direction (from lock towards knitting), lay yarn into the hooks of the empty needles so that all new needles have a loop of yarn in their hooks. Knit

DIAGRAM 1

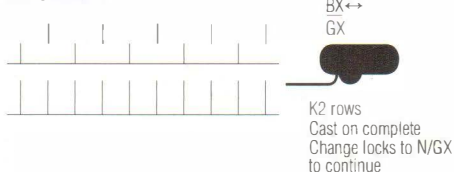


DIAGRAM 2

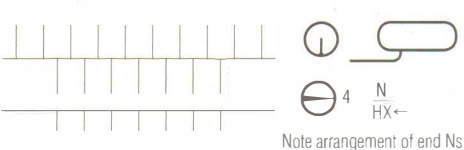


DIAGRAM 3

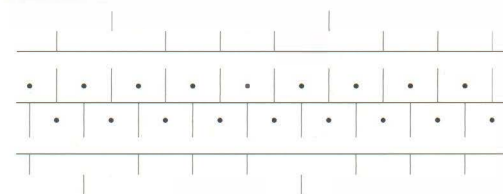
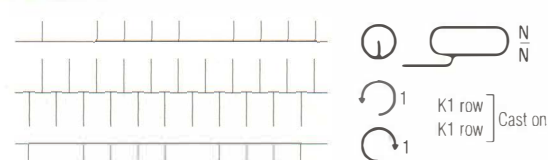
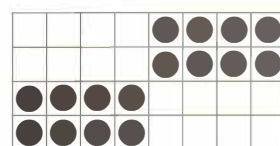


DIAGRAM 4



DECO DIAGRAM



the yarn through the first stitch of the work. Working towards lock, knit into each new stitch manually. Bring up front bed needles and pushers as appropriate. Continue to knit, but watch work for the first few rows to make sure that new stitches knit off. If necessary, knit through manually.

All body pieces begin and end with two rows of stocking stitch which provide a seam allowance. These rows will add approximately 1cm to the overall finished width of the garment, which has been ignored for the purposes of the sizing diagrams. To provide neater edges for stitching up and hanging the ribbing, the outer two needles of the work should be on the back bed on both sides of the work (needle rule broken). Bring up needles as instructed but return 2 FB Ns on left and 1 FB N on right to NWP. So that scallops will match at seam, sizes for the welts, cuffs and collar are increased by one whole scallop rather than by a measurement. This is an average between two sizes. Measurements shown on the sizing diagram were taken only slightly stretched, so there is still plenty of movement left in the piece for the larger size. When hanging back and front, slightly stretch or ease piece as required.

Hanging a weight at either end of work will give nice loose edges and will help newly cast on stitches to knit through properly.

This garment has a cut and sew neckline

BACK AND FRONT

Work two pieces alike

Handle up. Bring up FB N number 70[72:74:76:78] on L and same N on BB. Return FB N to NWP. Handle down. Counting towards right, bring out 75[79:79:83:83] BB Ns*. Using WY, work a single bed cast on as shown in Diagram 1. Begin with SS 4/- and inc SS by ½ every row until SS 5½ is reached. K at least 10 rows. Repeat cast on with MC but stop after 2 BX rows. Locks N/GX SS 5½/- K2 rows.

E6000: Engage Stitch Patt A (Avoid cast on instructions as follows: START CAST ON - ENT. STARTPOS - ENT. CAST ON - ABC button. STITCH PATT A - ENT).

Duomatic: Set machine as shown in Diagram 2.

Both machines: SS 4/4. RC000 *K8[12:12:12:12] rows. (Cast on 4 sts and K4 rows) 4[4:4:5:6] times. Cast on 3 sts and K4 rows. Cast on 40[40:44:40:40] sts. (K8 rows and inc 1 st at R) 5[5:4:4:4] times. (K12 rows and inc 1 st at R) 1[1:2:2:2] times. RC 80[84:88:92:96]. K until RC shows 180[188:196:208:216]. (Dec 1 st at R and K12 rows) 1[1:2:2:2] times. (Dec 1 st at R and K8 rows) 5[5:4:4:4] times. K4 rows and cast off 3 sts at R. (K4 rows and cast off 4 sts at R) 4[4:4:5:6] times. K8[12:12:12:12] rows.

Release FB sts and pull down on work to begin to ladder sts back. Black strippers. SS 5½/- . Set Locks N/GX. K2 rows. Cast off.

SLEEVES

Handle up. Beg at L N number 68[68:70:70:72], bring up 86[86:88:88:90] BB Ns. Work as given for back and front from * to *. K8 rows. (Inc 1 st at R and K4 rows) 6 times. (Inc 1 st at R and K4 rows) 6 times. RC 84[84:88:88:92]. K until RC shows 104[104:112:112:120]. (K4 rows and dec 1 st at R) 6 times. (K4 rows and cast off 5 sts at R) 6 times. (K4 rows and cast off 3 sts at R) 4[4:5:5:6] times in all. (K4 rows and dec 1 st at R) 3 times. Finish as given from ** to ** of back and front.

BEFORE CONTINUING, MAKE SURE THAT ALL FB STS ARE LADDERED BACK. WORKING ON A SMALL AREA AT A TIME, TUG WORK IN ALL DIRECTIONS TO SET FRONT BED LOOPS INTO BACK BED STS. BLOCK OUT TO SIZE AND STEAM PRESS PIECES. ALLOW TO DRY COMPLETELY.

BACK AND FRONT WELTS

Bring up 122[122:130:138:138] FB Ns and same number on BB. Arrange Ns (not pushers) as shown in Diagram 3. With SS 4/4, make 1x1 cast on as shown. (E6000 users can use console if preferred). Arrange pushers on both beds and locks as shown in Diagram 3.

RC000. SS 4/4. Set locks BX/BX(LX) K6 rows. Scallops made. Set locks N/N. K until RC shows 46. Transfer all sts to BB. With right side towards rib, hang bottom of back on to ribbing. Black strippers. SS 5½/- . Locks N/GX. K1 row. SS 8/- . K1 row. Cast off using latch method.

NB: If you find it difficult to latch off from L to R, K rib to RC 45 only and finish as above. You will then be able to latch off from R to L.

Repeat with front piece.

CUFFS

Work as back and front welts but over 57[57:65:65:73] FB Ns only to RC 36. Sleeves are gathered into cuffs, so two sts will have to be made and hung on to some BB needles.

INTERIM MAKE UP

On front, mark out neckline as shown on diagram. Stitch round using a suitable stitch on sewing machine or overlocker. Cut away excess fabric. Join front to back at shoulder seams.

COLLAR

NB: This method of attaching the collar requires a certain amount of skill at the machine. If preferred, cast off at RC 46 and stitch collar into neckline.

Bring up 109[109:115:115:121] FB Ns and corresponding BB Ns to WP. Using SS 4/4 work racking cast on as shown in Diagram 4. Set beds as shown in diagram. Set locks BX/BX(LX).

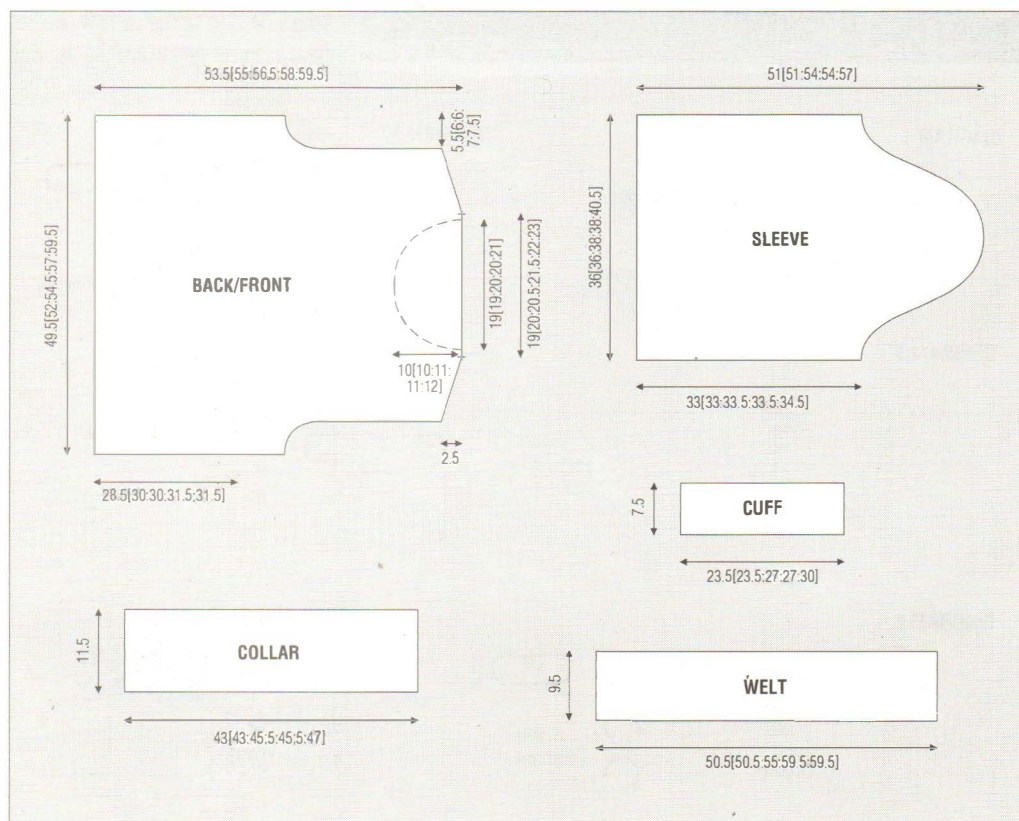
RC000 K6 rows. Scallops made. Set locks N/N. K until RC shows 46. Black strippers. SS 5½/5½ Set locks N/GX and K4 rows. Break yarn. Set locks GX/N and K4 rows.

ATTACH COLLAR

It will not be possible to lay garment out flat so collar will be attached to neckline approximately a third at a time. With right side up, lay garment on BB with neckline just hanging over BB Ns. Match centre front to end N at R. Using orange tool, pull BB Ns through work just above stitching. Work from centre front to shoulder seam only (approx 35[35:37:37:39] sts. *Transfer FB sts on to these BB Ns. Manually knit off each N, using end of yarn used for band (in lock). Carefully fold work so that it hangs over FB. Lower FB and cast off sts using latch tool method*. Return work to BB. Raise FB. Pull through approx 39[39:41:41:43] BB Ns across back neckline. Rep from * to *. Attach remaining part of collar to rest of neckline as above.

TO MAKE UP

Lightly steam press collar, slightly stretching scalloped edge. Set sleeves into armholes, matching centre of sleeve head to shoulder seam. Join underarm seams from bottom of welt to cuff. Stitch in all ends. Stitch edges of collar together at centre front for approx 2cm. Steam press all seams.



Betty Pierce of Hailsham hopes to save some of you from potential disaster! She writes:

I hope my experience while changing a needle on the ribberbed will help other knitters. I changed the needle and started to put the retaining bar back into the machine and it seemed to jam. I soon saw what the problem was. The plastic end had come off the bar. It took me quite a long time to ease it out of the machine, in fact I worked it to the end of the ribber and it came out of the back. I was lucky for it could have meant an expensive repair bill. So always make sure the ends of the retaining bar are firmly in place!

Thanks Betty, I'm off to check mine immediately — lest I forget! Ed.

We had a lovely long letter from Mrs Fairey of Worcester Park, inspired by comments at her local club — she writes:

I have been making baby sleeping bags based on a design in an early *Profitable Machine Knitting*. The first, I made for my new grandson and have been doing them ever since. I now keep a few by me as I have been rung up ('Can I have one tomorrow?') or shown one to a friend who then wants one by the morning! I know I have made over 200, but have now lost count — I made four last week! I have made a few changes to the original design — I use approximately 12 rows of rib at the bottom of the bag, I think it looks neater. I sometimes do the cast on rows in a contrast colour for a different look. I also have a Pfaff machine and on my E6000 find pattern 1004, Technique 137 works well.

To hurry up the sewing I make the fronts first, then the hood. I leave the back on the machine, put the fronts and hood on to it, knit one row at T10 and then latch off.

As Mrs Fairey had to leave her job due to ill health she goes on to say that her

READERS' LETTERS

knitting has kept her sane and added some welcome pocket money — which she seems to have reinvested:

I have just bought a Memory Craft 8000 sewing machine, so now my bags have teddies, trains and little hearts embroidered on them. With all this knitting I don't have time to be bored or lonely. I didn't expect to get to 50 and start learning all this new stuff!

Last year I bought a computer, then Creation 6, then DesignaKnit — it's taken all year to learn, but I wasn't in a hurry and friends were helpful.

One final tip: I have found my hand held mixer a boon for winding wool. Don't ask why, but only the left-hand whisk works. Choose cones with holes on top, hold the mixer on top and away you go — 150g wound in no time. I had to think of something when knitting 2/30s on my Pfaff.

Lastly, thanks for a very smashing magazine — hope this letter isn't too long winded.

Thank you Mrs Fairey — we enjoyed your letter very much and although we had to cut it a little short (to fit) are always happy to share the news and makes of other knitters. Ed.

Mrs Dorward of Newcastle-upon-Tyne wrote to us some time ago with a tip on making buttonholes, she writes:

I thought you might be interested in this single bed buttonhole/button band, which lies flat, doesn't need to be folded over for a double thickness and is very easy to do!

It is knitted in 1x1 tuck stitch (i.e. one needle tucking and one knitting alternately). This is how it is done:

Pick up stitches for the band along the front edge with the wrong side facing. Knit one row at main tension in stocking stitch.

Set machine for tuck stitch and knit until you reach the depth you want before the buttonholes (try six rows). The buttonholes are straightforward and do not need any further finishing (note — we are still working in tuck stitch). A medium sized buttonhole is worked over a group of four needles — if any of the four needles tucked on the last row, knit them through by hand so they each contain one stitch. Transfer the two middle stitches out on to the adjacent needles. Push the four needles out to HP (so that they will not tuck) and knit the row. There are now open loops across the two needles which were emptied. Use the transfer tool to twist the yarn into an 'e' wrap type loop on to both needles. Push these two needles out to HP and knit the row. The buttonholes are now complete.

Knit another four rows in tuck stitch, then set machine for stocking stitch and knit one row. Increase tension to T10+, knit another row and latch off.

A smaller buttonhole can be made, using the same procedure, but working on groups of two needles and transferring just one stitch.

The button band is worked in the same way. Just knit the same number of rows and omit the buttonhole instructions.

Thanks Mrs Dorward, buttonholes are not every knitter's favourite task, and this sounds like a useful variation. Ed.

WINNERS

MARCH WINNER

Ms Margaret Causey of Cornwall was the lucky winner of a Powerknit 90 Motor Drive from BSK.

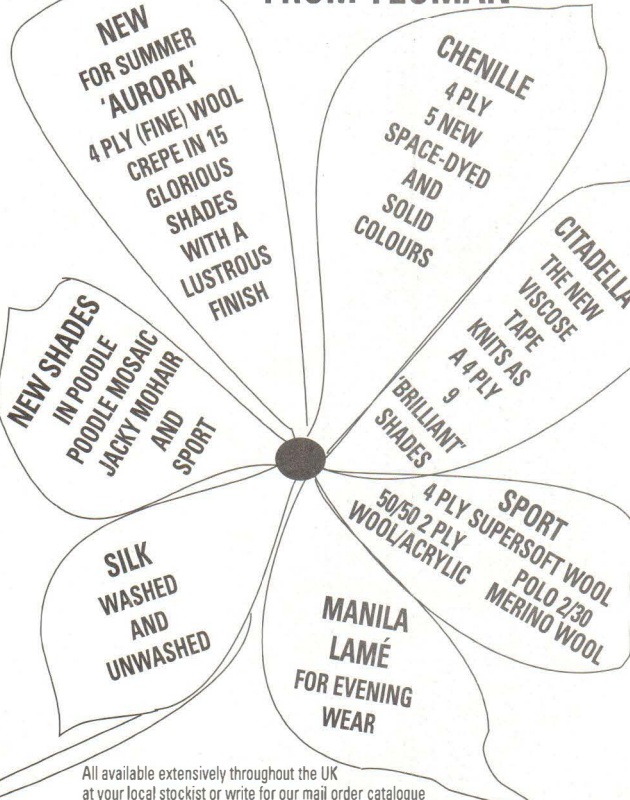
The correct answer was 'Powerknit works hard to save you hard work!'

APRIL WINNER

Ms McDowall of East Lothian should be sewing away her knitwear very happily by now, as she was the winner of a Toyota 3404D Overlocker.

The correct answers were: Dress, Sweater, Pullover, Cardigan, Skirt, Suit, Jacket and Waistcoat.

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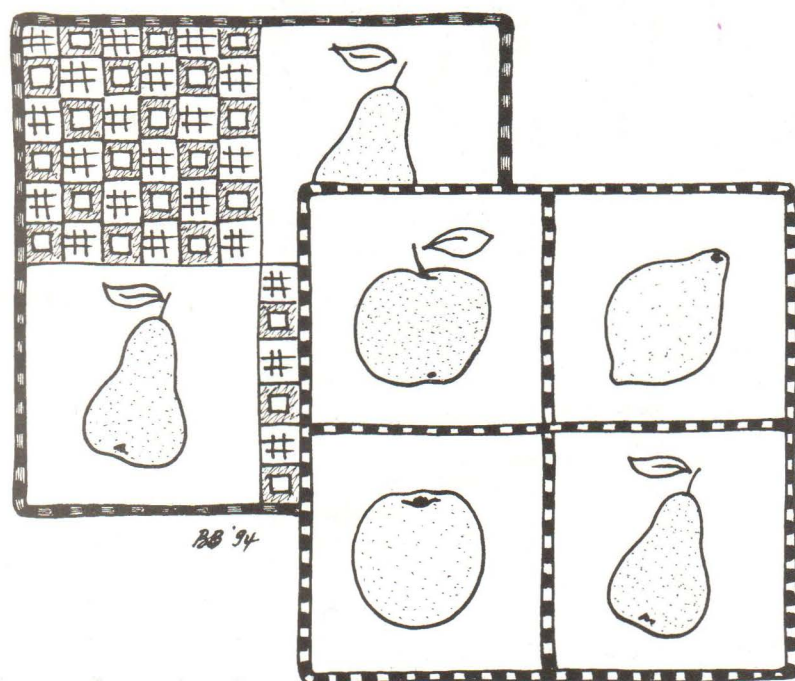
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Betty Barnden draws her inspiration from the mellow fruits of autumn

SEASONAL OCCASIONS



To remind you of golden autumn days, make this easy pot holder to decorate your kitchen wall. It really does only take a couple of hours to knit and sew together — you could make dozens by Christmas!

YARNS AND COLOURS

The sample was made in 100% cotton yarns for easy washing. The slubby cotton used for the background was chosen to contrast with the mercerised cottons used for the motif. To imitate the skin of the pear, khaki green sewing thread was knitted in with the golden yellow yarn. This mixing of two threads gives a lovely random effect; to blend the two colours together successfully, it is necessary to have one colour on a cone and the other wound into a small ball. Place the ball underneath the cone and bring the end of the yarn up through the hole at the top of the cone. Thread both ends of yarn together through the machine. In this way the two colours will be twisted round each other and will not knit up into a stripy effect.

Only a small amount of yarn is required for the embroidery. Stranded mercerised cotton embroidery was used on the sample in the photograph, this has a lovely silky sheen, and because it is available in a large range of colours you can choose exactly the shade you need.

Choose a background colour to co-ordinate with the colour scheme of your kitchen — it could be rosy red, for example, with a sharp green for the leaf; or perhaps cream, with the circular cord knitted in the green and yellow yarns used for the motif.

WADDING

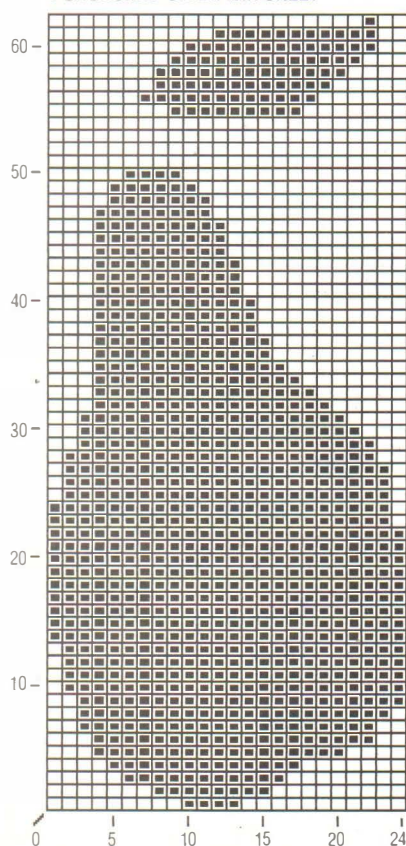
Make your pot holder really practical: if you are knitting in cotton yarns, use thick cotton wadding inside. You can substitute two or three layers of towelling or other thick fabric; use something that will protect fingers from the heat. Firm wadding will also keep the pot holder in shape when it is hung by the loop.

ADAPTATIONS

The bold single motif could easily be used on other kitchen items such as an oven glove, tea cosy, peg bag etc. You might like to try designing other simple motifs such as an apple, orange or lemon; knit them in the same way, experimenting with different yarn combinations for the skin of the fruit: green yarn with red thread for an apple, perhaps; sharp yellow with pale brown for a lemon; orange with brown for an orange. Or how about a banana or a bunch of grapes?

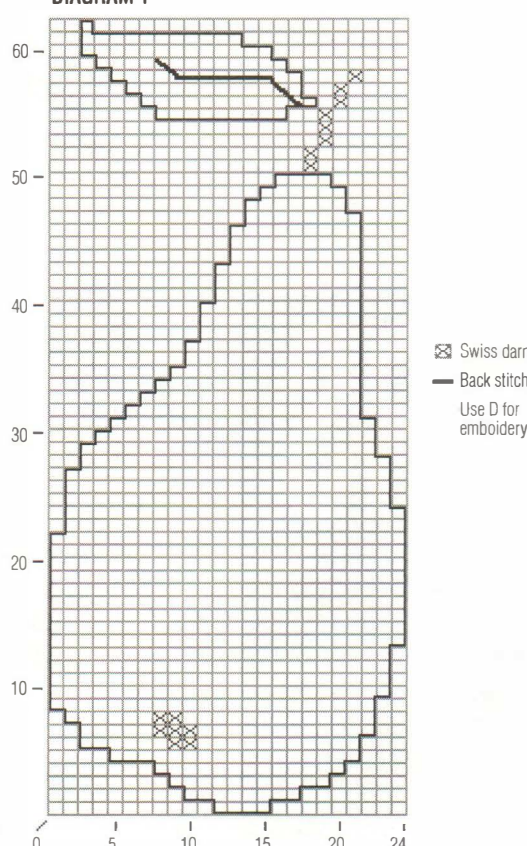
As shown in the sketch you could combine four motifs to make a panelled cushion cover or picture for your kitchen, or use one motif together with panels of a geometric Fair Isle design. The circular cord for trimming could be knitted plain, or striped with any combination of the colours used for the motifs.

PUNCHCARD OR MYLAR SHEET



Electronics only: Pattern direction, reverse button ON

DIAGRAM 1





PEAR POT HOLDER

MACHINES

These instructions are written for standard gauge punchcard or electronic machines.

FINISHED SIZE

Approximately 18 x 18cm.

MATERIALS

4 ply slubby cotton.
Approx 50g in A (Blue).
4 ply mercerised cotton.
Approx 25g B (Golden Yellow) and 5g C (Leaf Green).
Stranded embroidery cotton or similar.
Approx 3 metres D (Dark Brown).
Sewing thread E (Khaki).
Thick wadding 16 x 16cm or substitute two to three layers of suitable fabric.

MAIN TENSION

30 sts and 40 rows to 10cm measured over st st (tension dial approx 8).
Tension is not critical provided a slight change in size is acceptable.

ABBREVIATIONS

See page 13.

NOTE

Knit side is used as right side.

PUNCHCARD/MYLAR SHEET PATTERN

Punch card or mark mylar sheet before starting to knit.

SPECIAL NOTE

Wind off a small ball of A before starting to knit.

POT HOLDER

Insert punchcard and lock/program patt on first row.

Push 70 Ns (at centre) to WP. Using WY and MT, cast on and K a few rows ending CAR. Using A, cast on by hand ('e' wrap) from L to R. Place a marking thread at centre.

RC000 MT K13 rows. Set carr to select/memorise for single motif patt over centre 24 Ns and K1 row. Release card and set carr for single motif Fair Isle. Use A in feeder 1/A and B wound with E in feeder 2/B. Use a small ball of A to wrap the first stitch outside motif on each side on each row. K until RC shows 45. Place a marker at each edge. K until RC shows 64 (50th row of card is complete). Set carr for st st — leaving card

rotating and select/memorise function on and using A, K4 rows. Set carr for Fair Isle (pattern over centre Ns as before) and using A in Feeder 1/A and C in feeder 2/B, K8 rows. Set carr for st st and using A, K until RC shows 90. Place a marker at centre and cast off loosely.

TO MAKE UP

Using D, work Swiss darning as shown in Diagram 1. Outline both pear and leaf in chain stitch and work the leaf vein in back stitch. With wrong side facing, place the square of wadding diagonally on the knitting, with corners of wadding matching the four marking threads and pin in position. Fold the four corners of the knitting over the wadding to meet at centre and join the seams.

CORD TRIM

Knit a circular cord over 5 Ns 75cm long (approx 300 rows at T5 — that is, RC will show 600). The cord in the picture was knitted in stripes of 3 rows A (RC6), 3 rows B (RC12). Beginning at top corner of holder, slip stitch the cord in position round the edge, stretching slightly and hiding the threads carried up the side of the cord on the wrong side of the holder; there should be about 10cm cord remaining to form the hanging loop.

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THE WONDERFUL WORLD OF CREATIVE CROCHET



Love the three dimensional qualities of surface decoration? Fancy trying crochet, but think it might be too difficult? Want some new ideas to give your knitwear an individual touch? Adore appliques, but fancy something that looks a little different? Made something recently with a flaw in it that you don't know how to disguise? Already enjoy crochet, but want some new ideas for using it? If the answer to any one of these questions is yes then do not miss this month's extra special offer!

SPECIAL READER OFFER

We have a wonderful twosome of a video *Surface Crochet* and book *The Appeal of Crochet* at an extra special reader price of £13.00 plus £1.25 p&p for you this month.

Surface Crochet — with Pauline Turner provides techniques and ideas in abundance for using simple crochet stitches to decorate anything from wall hangings to evening wear and waistcoats to jackets.

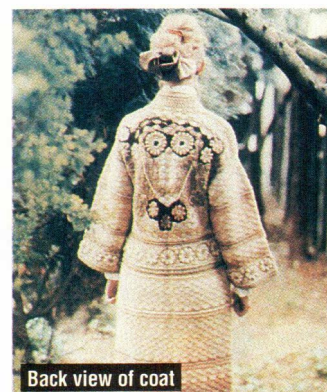
As the title suggests, the topic is strictly surface decoration and although such addition could be planned for during the conception of the garment, the clearly demonstrated techniques can be used on almost anything — from a knitted sweater to a woven jacket. So if you have any garments in your wardrobe that would benefit from a little embellishment — to co-ordinate with other items or turn day wear into evening wear — then you will be able to implement several trimming styles immediately!

Never crocheted before? Don't worry, you will find that the close up shots of Pauline working stitches and holding her hook and yarn will get you off to a very quick start. Pauline's running commentary not only explains what is being done, but why, making not just the stitch formations themselves, but the concepts behind their use easy to understand and remember.

from nature and which plants, barks and lichens inspired specific projects. She aptly demonstrates how colours affect the appearance of different stitches — explaining how various levels of definition and colour blending might be incorporated into a variety of decorative work.

Included amongst the many trimming ideas, are methods of making buttons, which can be used in many ways — from tiny bubbles to mushroom caps. I must admit after crocheting for many years, I learnt several things — she has a wonderfully simple way of making soft flower petals (it looks as though it is all in the wrist action!) for three-dimensional appliques. Another really pretty look is the peacock eye motif, which can be applied singly or in multiples for a very pretty look.

Pauline Turner's love of and expertise in crochet comes over very well in this video — have your hook handy, as you'll be itching to use it within the first few minutes of viewing!

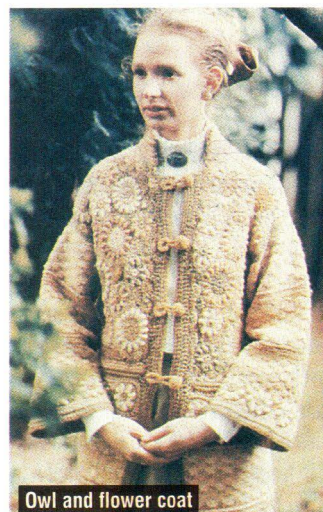


Back view of coat

The Appeal of Crochet by Kathleen Basford and Pauline Turner introduces the inspirations, working methods and thinking behind some wonderfully imaginative crochet designs. It is not a book of crochet designs — although guidelines are given for working the details of the garments shown — but combines a diary of how the garments came to be (very interesting and easy reading) with a reference of up to date practical skills. It is an excellent source of ideas for exploring your own creative skills as well as being infinitely practical — there are even new ideas for using the hook and original ways of 'cheating' here.

Kathleen Basford was inspired to try crochet after watching a TV programme which showed James Walters crocheting in a very free way. She attended five summer schools with Pauline Turner as her tutor and incorporated each new technique she learnt in what Pauline describes as 'an amazing array of crocheted items'. This book aptly demonstrates her talents, but in a non-intimidating fashion and with great enthusiasm.

The video and book set would normally retail at £15.00 plus p&p, so our offer price of £13.00 plus £1.25 gives you a nice saving. Closing date of offer, 30 September 1994.



Owl and flower coat

However, this is not a video with exercises to follow slavishly. Pauline shares her design source ideas, showing how she has interpreted themes

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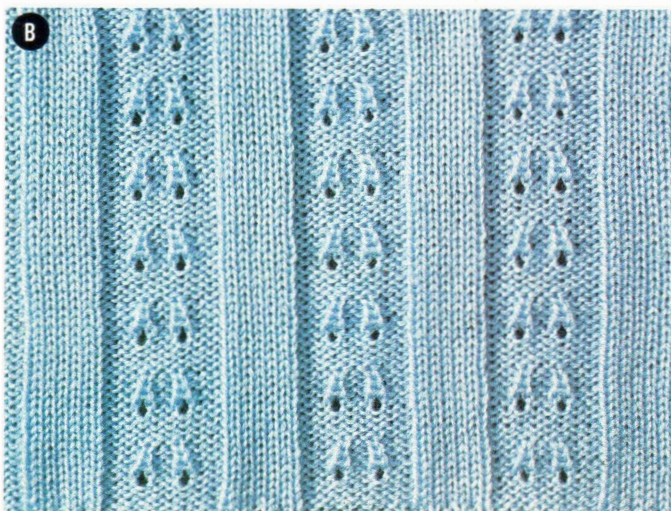
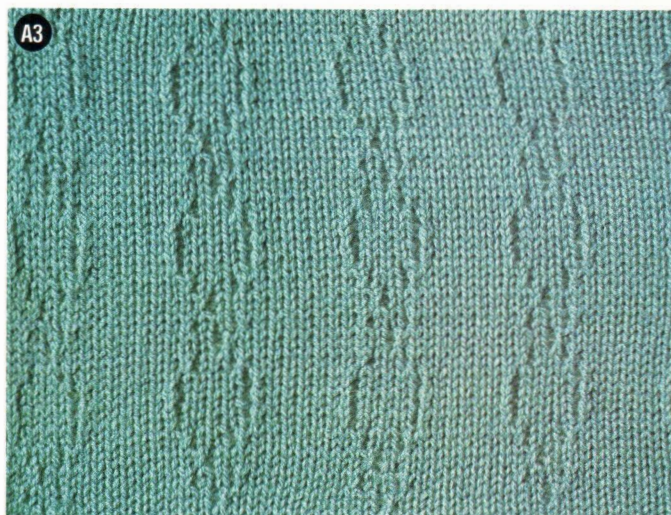
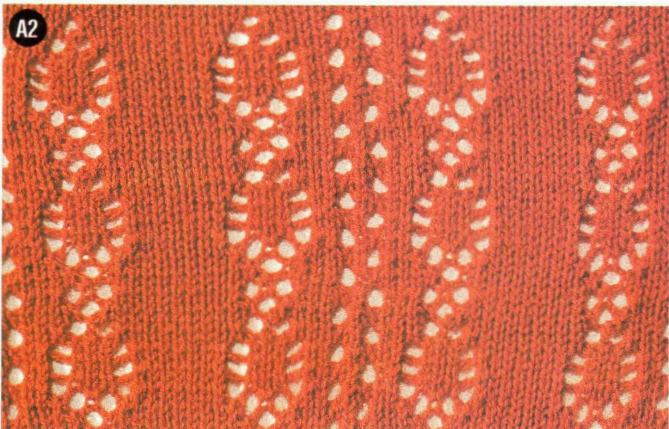
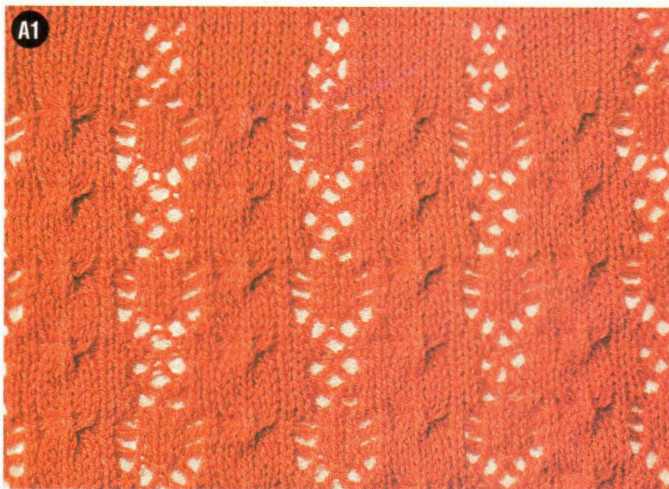
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Stitch Pattern

Library

19

Build up your Stitch Library — pull out and keep section with ideas for ALL machines

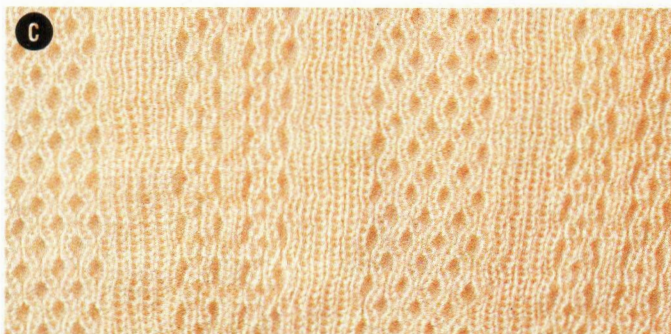
Bold vertical lines, combining the lightness of lace looks and some textures — often cables, are featured on many commercial garments this autumn. The simplest designs are worked as all-over patterns, whilst the bolder, more complex ones are often used as centre panels to set off an interesting neckline. This month's Stitch Pattern Library borrows from the commercial field with ideas spanning lightweight to jacket weight fabrics. Many can be worked manually if desired, thus enabling them to be knitted on any gauge and make of machine, irrespective of its intrinsic pattern repeat.

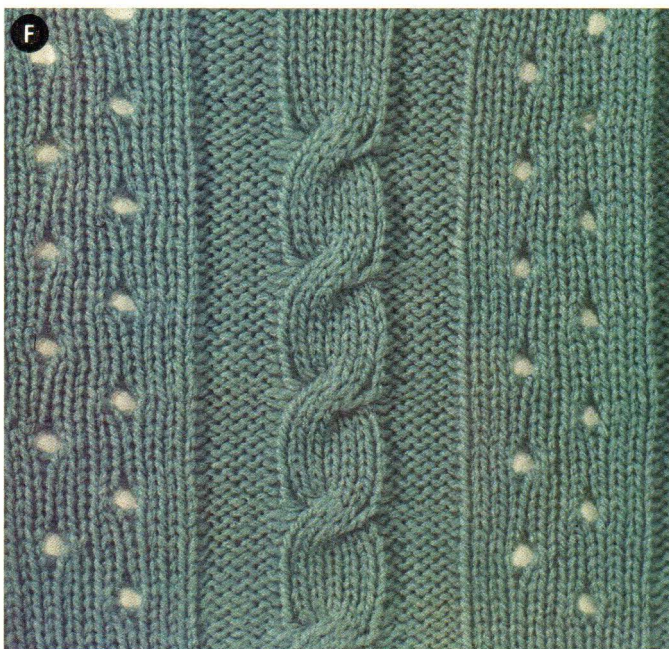
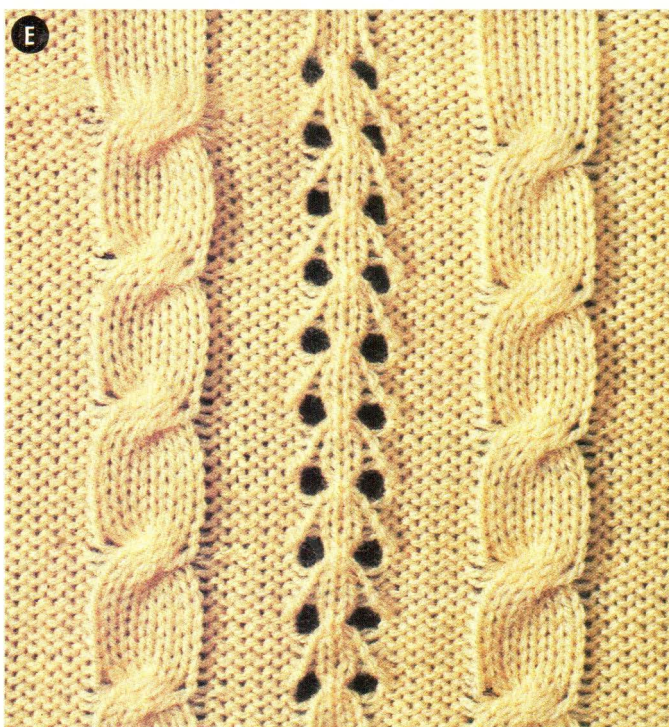
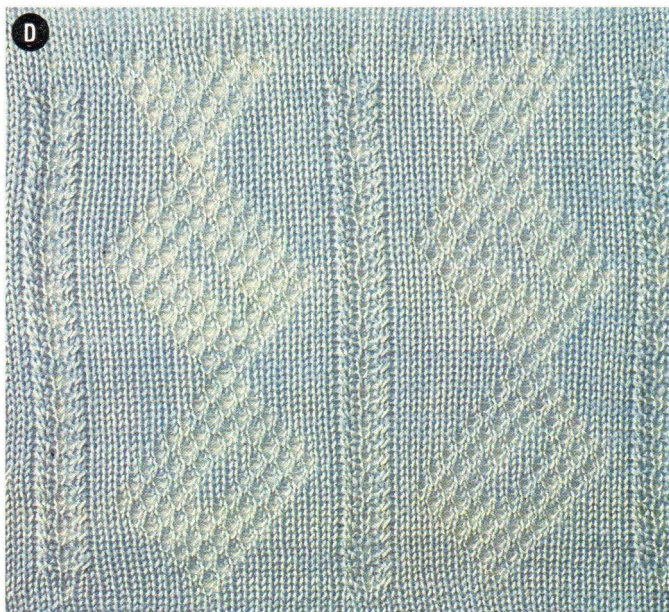
If you are a Brother or Toyota 901 owner, you can keep track of cable positions by punching them on your card. All the cable positions marked on charts, have been positioned to be selected when the lace carriage is returning to 'rest' position. So stitches can be crossed and even pulled forwards on the next row — which is to be knitted by the main carriage in stocking stitch. Do take care though, if you have a selection including two or more consecutive needles, these are cable ones — do not transfer them with the carriage or you will end up with dropped stitches and possibly a jammed carriage!

As many of the patterns are so versatile, we have shown only a few of their possible variations, so don't be afraid to experiment! All the patterns can be adapted to suit a variety of garment weights and styles — so you should find something here for all members of the family, large or small, male or female!

As the manual designs share common symbols, you will find the symbol key for all — including the different cables used — on page 33.

Note: All transfer directions have been given for use of separate lace carriage (Brother/Toyota 901), but all such designs can also be worked by other makes and models such as Silver and Toyota 950.





LACE CHAINS

Pattern A: 24 stitches and 16 knitted rows (60 punchcard rows)

'Automatic' version designed for 24 stitch punchcard or electronic machines with lace carriage. Manual version can be used (and/or modified as desired) on all machines.

Pattern A1: Worked in Rust coloured acrylic. Brother, Silver and Toyota 950 machines can all be worked from card Aa. However, Brother owners can also punch in the cable crossing selection and use card Ab — which greatly speeds up the work. Toyota 901 owners punch card Ab and turn it over (so it looks like Ac, plus cable holes) for automatically marked crossing positions.

Silver/Toyota 950 machines: set up machine for fashion/multi-transfer lace.

All lace carriage machines: Basic lace transfers worked thus:

2 rows LC

K2 rows

*4 rows LC

K2 rows*

Rep from * to * 7 times in all.

These 16 rows form lace patt and are repeated throughout.

Work 5 stitch cable crossovers — see key — stitches as marked on card Ab (the two punched holes shown adjacent side by side).

If you use a yarn with a reasonable degree of stretch — wool or acrylic, then stitches should cross without the need of pulling needles forward on the next row (which you must not do on Silver and Toyota 950 machines). If you do have any problems with stitches knitting cleanly, then deal with them thus:

1. If only an occasional difficulty, check after the next row has been worked and manually knit any cable stitches which have 'tucked'.

2. If this is a consistent problem, use a separate piece of MC and knit crossed stitches manually before working next row — finish off yarn ends when knitting is complete.

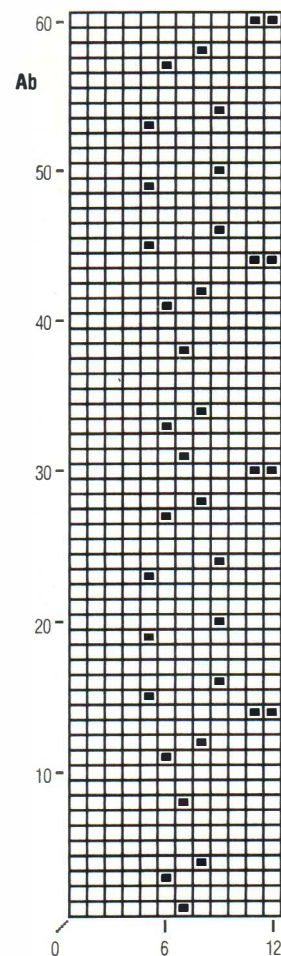
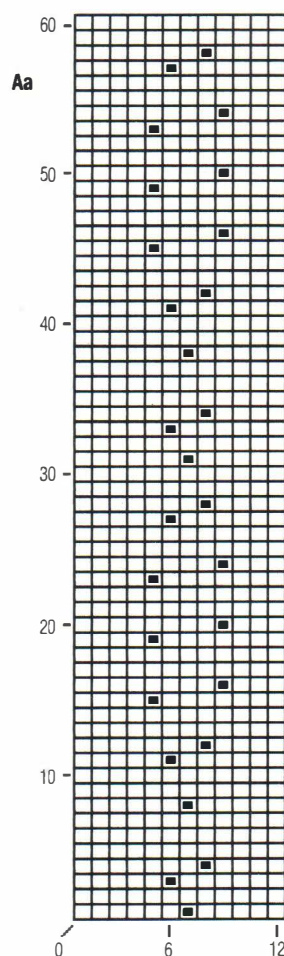
Cable crossovers are worked on 8th and every foll 8th row.

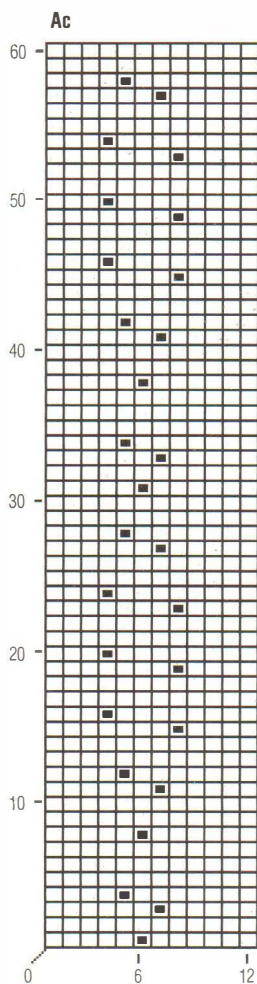
Manual working: Work from manual transfer chart, crossing cables as above. If desired, intervals between lace transfers can be varied so that a standard 2x2 or even a 3x3 cable crossover can be worked.

Pattern A2: Worked in Butter coloured 4 ply acrylic, this variation was worked almost exactly as given for A1 except card was turned around — i.e. as shown in card Ac and cable crossovers were only worked at alternate intervals. Toyota 901 machines will achieve the same result by using card Aa.

To work manually, reverse all transfer directions from manual chart.

Pattern A3: Suitable for Brother machines only as this is a fine lace version of card Aa.





ALL versions, repeat twice across punchcard for a 24 stitch repeat.

Aa — Suitable for all machines with lace transfer carriage.

Ab — Suitable only for machines which pre-select needles (i.e. all Brother and Toyota 901 and 950).

Ac — Suitable for all machines — reversed version. Toyota 901 machines see notes.

Manual transfer and cable chart

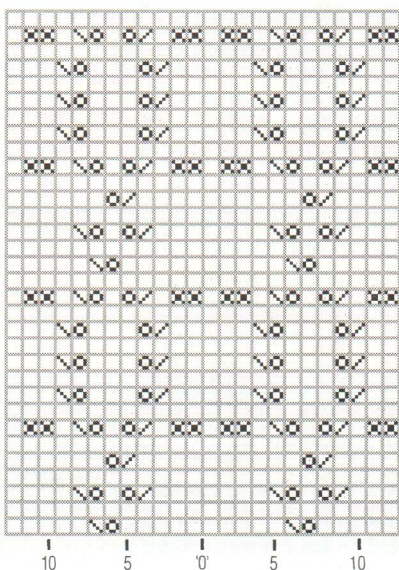


CHART KEY FOR ALL MANUAL DESIGNS

- 2 stitch cable
 - 4 stitch cable
 - 5 stitch cable
 - 6 stitch cable
 - Position of set of stitches to be crossed in a cable pattern. ONLY punch on Brother machines or Toyota 901 machines
 - Empty needle (lace hole)
 - Transfer st to R or L
 - Transfer 1 st from L and 1 st from R on to centre st
 - 1 st and 1 row
- Double beds: | N in WP • N in NWP

RIBBER DROPLETS

Pattern B: 15 stitches and 8 rows

Designed to be worked manually by any double bed machine, or machine with ribbing attachment. Pattern height and width easily adjusted as required.

Cast on in 1x1 rib and after cast on completed, K2 — 3 rows. Transfer sts as shown in the diagram. T approx 1 — 2 whole numbers less than for single bed st st (can be 3 whole numbers less on RB if desired). Pitch 'H' (half pitch).

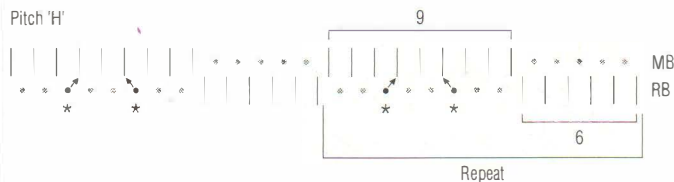
K4 rows. Push Ns as marked by * on diagram into WP and K4 rows. Transfer marked sts to MB. These 8 rows form pattern and are repeated throughout.

Suitable Adaptations:

1. Rib width can be varied as desired — i.e. try some different and irregular needle settings.

2. Work 5 stitch cables (see key) over alternate sets of MB needles, every 8 rows.

Pitch 'H'



TUCK EYELETS

Pattern C: 24 stitches x 12 rows or 20 stitches x 12 rows

We have shown the 24 stitch version of this full needle rib pattern, worked in fine, fluffy Peach acrylic. However, with a slight adjustment in the gap between the patterns, a 20 stitch repeat for use on 40 or 60 stitch repeating systems can be worked (see pattern Diagram C1).

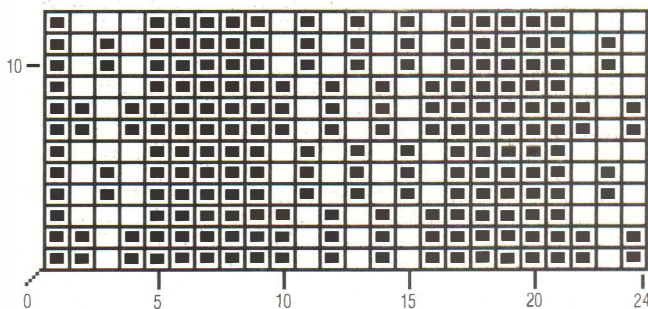
If you cast on and knit a few rows of full needle rib before starting the pattern, the bottom edge forms an attractive scallop (as shown). For the pattern, set main bed to tuck and ribber bed to knit (Passap/Pfaff FB — AX, BB — N).

Suitable Adaptations:

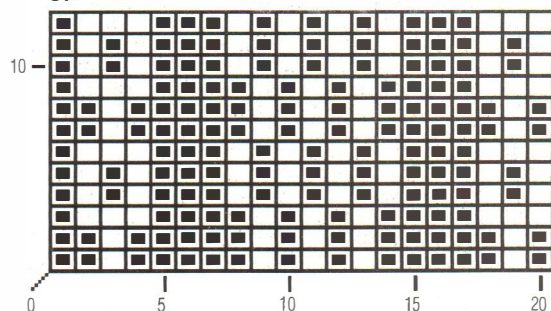
1. Vary the needle arrangement between the vertical tuck lines.

2. Work a cable crossover on some of the panels between the tucking sections.

C



C1



CROOKED DIAMONDS

Pattern D: 24 stitches x 56 rows

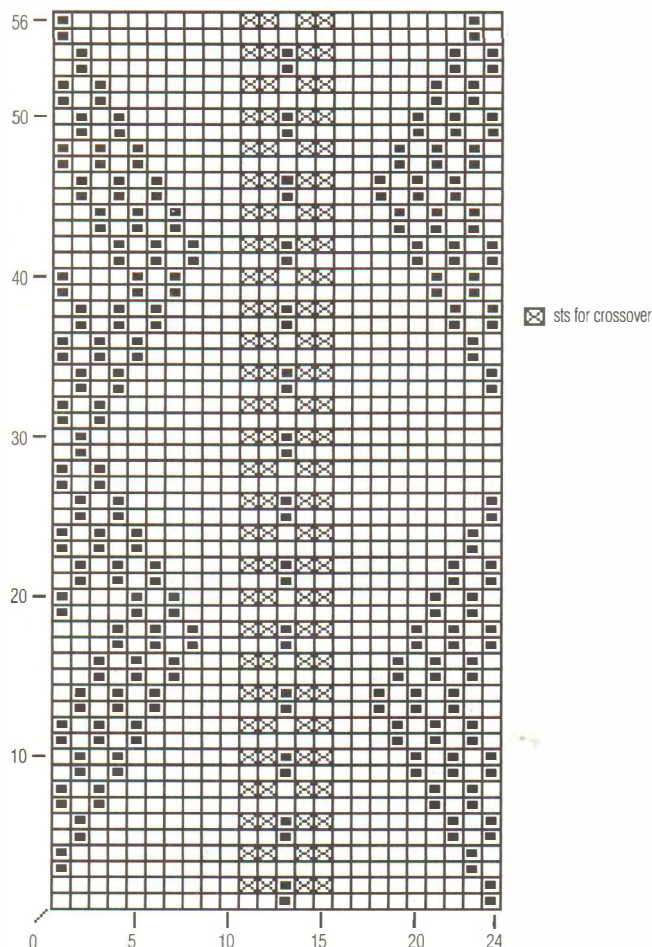
Designed for 24 stitch punchcard or electronic machines with thread or punch lace facility.

We worked in a combination of 4 ply acrylic and bright acrylic (very fine) in thread lace. An added subtle textural addition was to cross the pairs of stitch as marked — i.e. working sets of 2 stitch cables on each side of the vertical lace thread line.

Note: Stitches marked for cable crossing should NOT be punched or marked.

Suitable Adaptations:

1. Punch/mark negatively (or use negative button) and work in tuck stitch.
2. As 1, but work in full needle rib. Tuck on main bed and knit on ribber.
3. This would also work well as a garter carriage fabric.



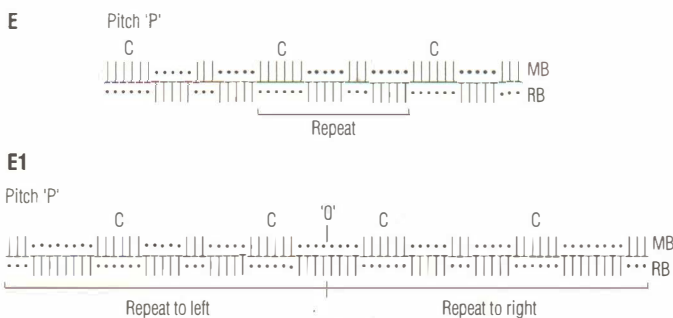
CABLES WITH EYELETS

Pattern E: 19 stitches x 10 rows

Worked manually using 4 ply acrylic, this design is suitable for any double bed machine or machine with ribber, irrespective of gauge.

Cast on in 1x1 rib and knit 4 rows. Transfer stitches as shown in the diagram (or use variation diagram E1 for a centre panel). *K5 rows. Work a 6 stitch cable over groups of stitches marked C on MB. Transfer outside two stitches of groups of 3 on the MB on to centre stitch. K5 rows. Transfer outside stitches of groups of 3 as before*. Repeat from * to * throughout.

We have shown the all-over pattern — although you could minimise some of the manual work by missing out some cables on some of the panels. For a bolder look centralised on the garment, try the needle layout variation shown.



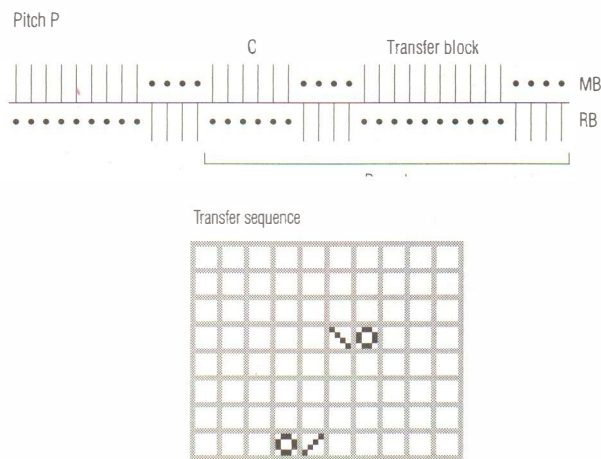
LACE DOT AND CABLES

Pattern F: 24 stitches x rows as desired

Worked manually using 4 ply acrylic — suitable for any double bed machine or machine with ribber.

Cast on in 1x1 rib. Transfer stitches as shown in diagram. K2 rows and turn RC to 000. Work 6 stitch cable over panels marked 'C' on next and every following 10th row. At the same time work lace transfer pattern as given over groups of 10 needles as shown in the diagram.

Transfer work can be minimised by only working cables over alternate groups of 6 stitches and/or alternating or reducing the number of panels to work transfer lace design.



LACE FLASHES

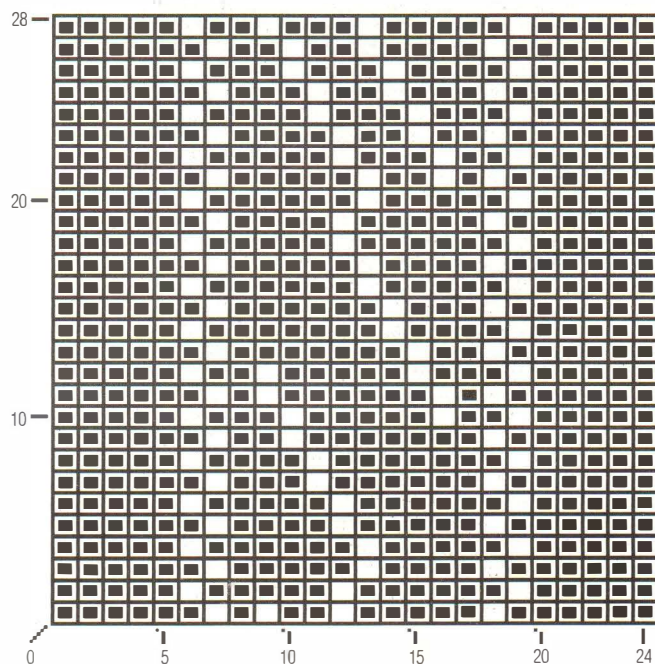
Pattern G: 20-24 stitches x 28 rows

Punchcard shown for 24 stitch repeating systems, but simply omit 2 stitches at each side for a 20 stitch repeat which can be used on Passap/Pfaff machines or on 60 stitch repeating systems.

We have shown the design worked as a full needle rib tuck pattern. Set MB to tuck and RB to knit throughout.

Suitable Adaptations:

1. Punch negatively (or use negative switch on electronics) so holes are left blank and vice versa and work as thread/punch lace.
2. Try as a garter carriage pattern, punching/marking negatively would reduce the amount of work done by the garter carriage.
3. Add cables to the original or one of the adapted patterns, by working crossovers in the plain sections between patterning.



LACY LADDERS

Pattern H 24 stitches x 32 knitted rows (60 punchcard rows)

Designed for 24 stitch punchcard or electronic machines with lace carriage. It could be done manually, but there is probably just a little too much transferring to make it a practical proposition, so we have not given a chart for this.

Pattern H1: Worked as a repeating pattern in lace. Toyota 950 and Silver machines work as multi-transfer/fashion lace. Toyota 901 machines work as Brother lace but turn card around (i.e. reverse as we did with pattern A) so that transfers are made in the correct direction. Transfer and knit sequence thus:

**2 rows LC

K 2 rows

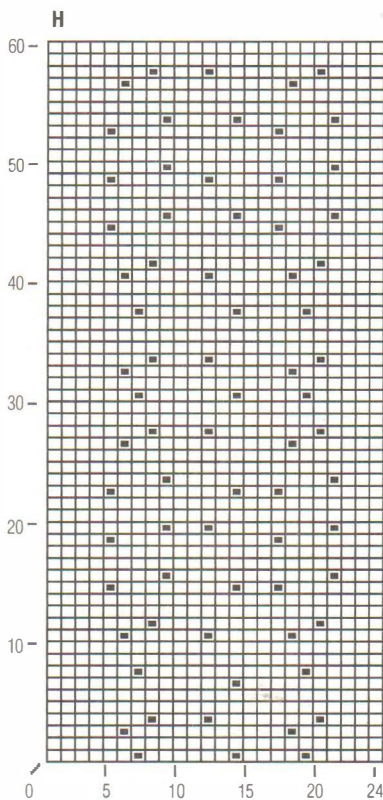
*4 rows LC

K2 rows*.

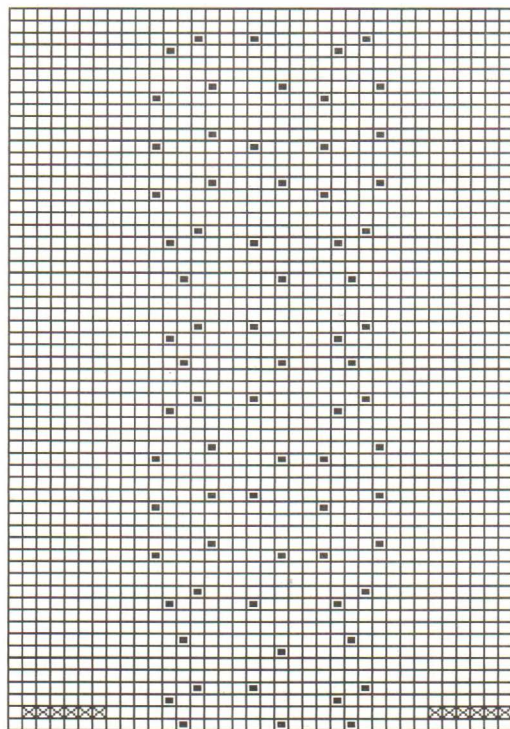
Rep from * to * 7 times in all**.

Repeat from ** to ** throughout.

Pattern H2: Worked as a single motif, with 6 stitch cable pattern on either side. Work lace transfers as given for H1. Position cable pattern as shown in diagram and cross stitches every 10 rows. If they are to be a central motif pattern, cross each cable in the opposite direction as we have shown in the sample.



H1



Punchcard single motif

DIAMOND MESH AND CABLE

Pattern I: 24 stitches and 12 knit rows (18 punchcard rows)

An open mesh lace, designed for use for machines with lace transfer carriage, need not remain open. Thread outer lines of our first sample with ribbon or contrast thread to carry you through cooler days!

Pattern I1: Worked as fashion/multi-transfer lace on Silver or Toyota 950 machines. Toyota 901 machines reverse card (see details patt A) for transfers as shown. Work in lace transfers thus:

**LC 2 rows

K2 rows

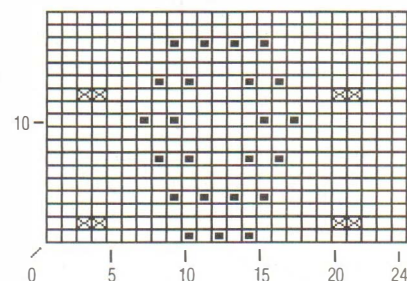
*LC 4 rows

K2 rows*.

Rep from * to * 5 times in all**. Rep from ** to ** throughout.

For cable additions — Brother owners can punch/mark card and then cross stitches selected. Other machines omit crossed stitches from punching or marking and work 4 stitch cables — alternating crossing direction on second and every full 6th row as desired.

Pattern I2: This time the lace has been worked as a single motif panel (so design only suitable for Brother machines) and edged with 4 stitch cables, positioned as given for I1.



ARROW PANELS

Pattern J: 24 stitches x 11 rows — easily adapted for other width repeats

Pattern J1: Worked as full needle rib, tuck on the main bed (AX Passap/Pfaff) and knit on the ribber. To adapt for other repeats, either add or subtract stitches either side of the vertical panels.

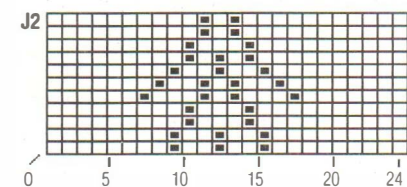
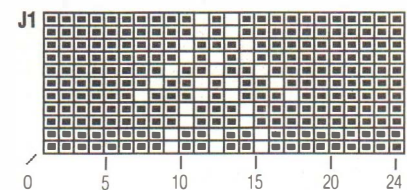
Pattern J2: The design has been negatively marked and worked in thread/punch lace as a single motif, edged (as desired) with opposite facing 4 stitch cables.

Suitable Adaptations:

1. Using card for J1, try an irregular needle arrangement to frame the tuck panels with rib, or even with rib and cable.

2. Using card for J2, panels could be worked in repeating Fair Isle and edged with cables.

3. Using the card for J2, this would make an excellent garter carriage design.



ARROW RIBS

Pattern K: Stitches and rows variable

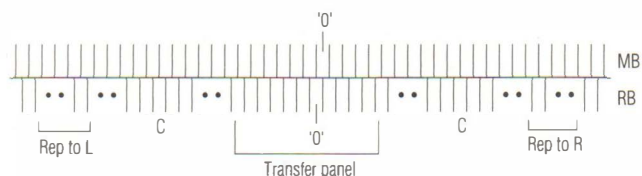
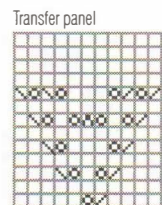
Worked as a central panel, stitch width can be varied as desired and the pattern is suitable for use on any double bed machine or machine with ribber, irrespective of gauge. Cast on in full needle rib and knit a few rows before transferring stitches as shown in diagram. Work patterning from diagram — noting that the central wide panel has its own transfer chart — transfers being worked on ribber needles. Cables are 4 stitch crossovers, worked in the centre of 6 needle groups on the ribber, we crossed stitches every 10 rows.

Suitable Adaptations:

1. If more decoration is required, alternate two and six stitch panels to left and right of centre panel and work cables over the extra six stitch panels.

2. Mirror the design to left and right after just two needles on the ribber, to add in another set of lace panels on each side.

3. For a slightly different look, work first three sets of transfers using a double or triple ended transfer tool.



'V' LACE AND CABLE

Pattern L: Stitches and rows variable

Worked as a centre panel, with directions and chart for machines with lace transfer carriage and manual working.

Lace carriages: Note that only the centre section marked is to be punched — outer stitches added to chart to show cable placement. Toyota 901 machines, reverse card (see details patt A). Silver/Toyota 950 machines, work as fashion/multi-transfer lace. Brother machines, work as usual, noting on electronics cable positions can be marked/programmed if desired to select first three needles for cabling forward, ready to cross. Lace transfers worked thus:

**LC 2 rows

K2 rows.

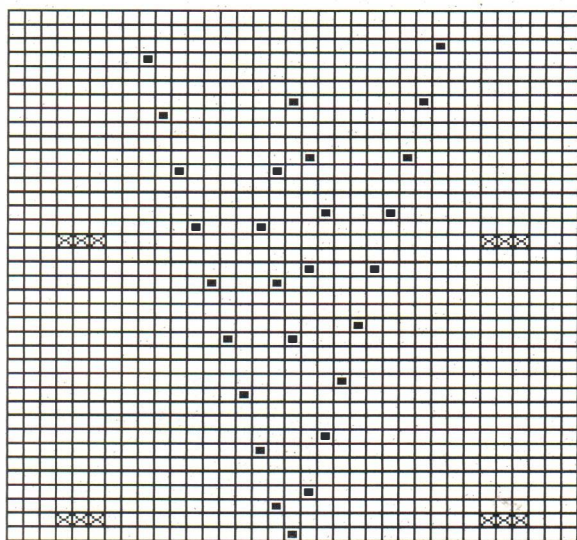
*LC 4 rows

K2 rows*.

Rep from * to * 9 times in all**. Rep from ** to ** throughout.

Cable transfers — use chart as a guide to placing 6 stitch cables, crossovers are repeated every 10 rows — in opposite directions on our sample.

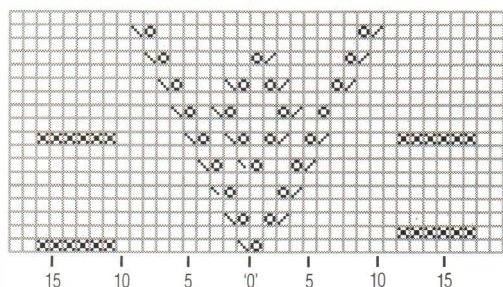
Manual pattern: To work manually, work transfers and cables from chart. Working manually, more lace panels could be added if desired, perhaps mirroring the design at each side for a bold central panel in a garment.



24 st punchcard

First 3 stitches of 6 stitch cable to be crossed

Manual chart



TRADITIONAL EYELET AND CABLE

Pattern M: 12 stitches x 4 knitted (6 punchcard) rows

This is a very traditional looking lace and cable combination which is greatly speeded up by using a lace carriage. Working cables exactly from chart, you will see they occur on the row before another lace transfer (as do all the designs where we have suggested the cable positions can be punched by Brother machines), so you will not have any crossing needles forward for the next transfer row. Work lace transfers as fashion/multi-transfer lace on Silver/Toyota 950 machines. Toyota 901 machines reverse card (as given in patt A) to keep transfer directions correct. Work thus:

* LC 2 rows

K2 rows

LC 4 rows

K2 rows*.

Repeat from * to * throughout.

Work cable crossovers every 4 rows, noting that panels alternate. This means that you

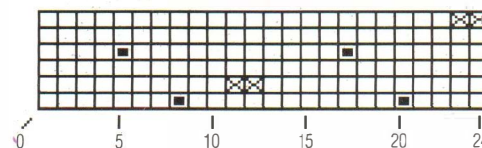
will be crossing (4 stitch cables) on alternate panels, and on alternate rows throughout — quite easy to remember.

Suitable Adaptation:

1. This can be worked manually. Use the punchcard as a guide. The first punched hole needs this stitch to be transferred to L. Cross cables and K2 rows. The next punched hole needs it's stitch to be moved to R. Cross cables and K2 rows. These 4 rows form pattern and are repeated throughout.

2. Minimise work by only crossing alternate panels of cables.

3. This makes a lovely border design, especially on the front edge of a cardigan, or even as a deep sideways knitted 'V' neckband.



First sts to be transferred for 4 stitch cable. Brother machines can punch these if desired.

FAIR ISLE COMBINATION

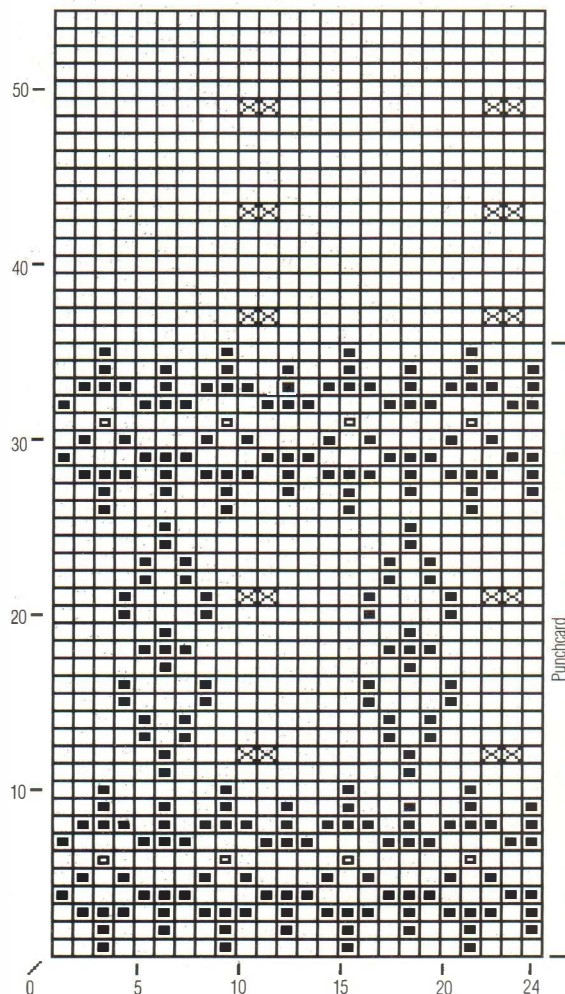
Pattern N: 24 stitches x 35 punchcard rows — knitted rows as desired

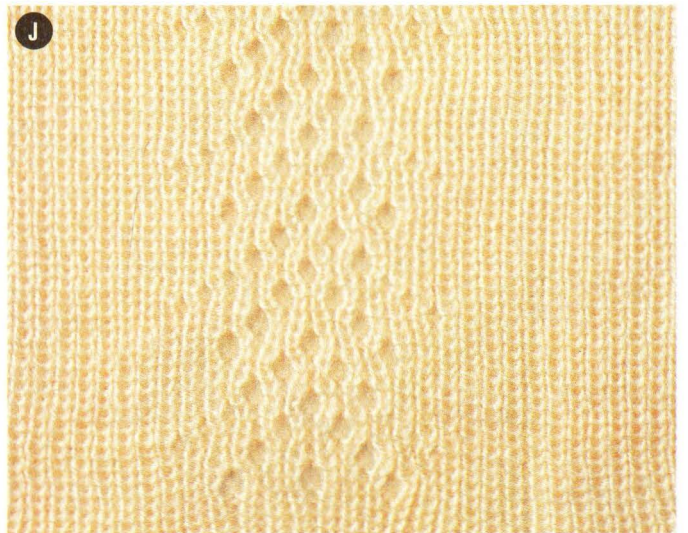
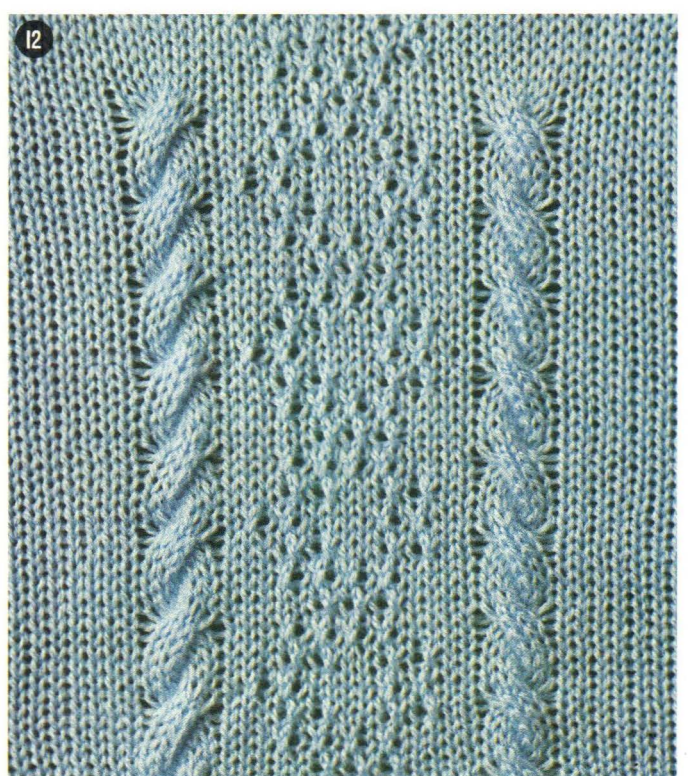
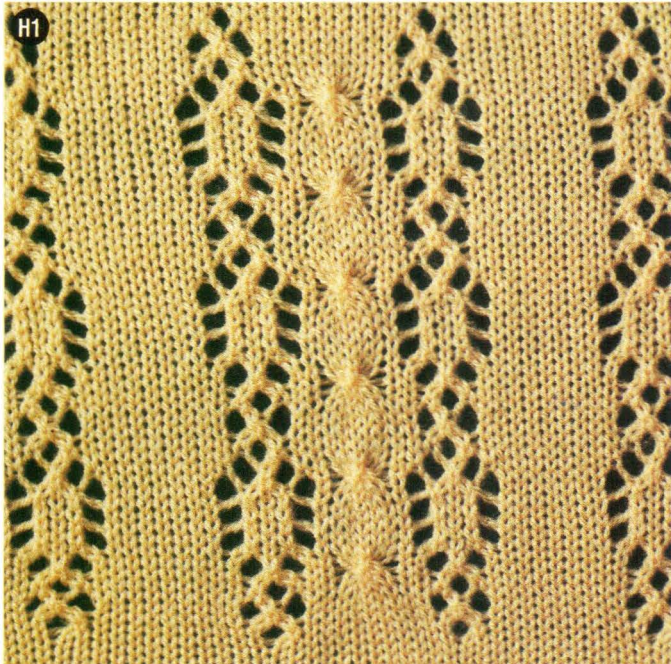
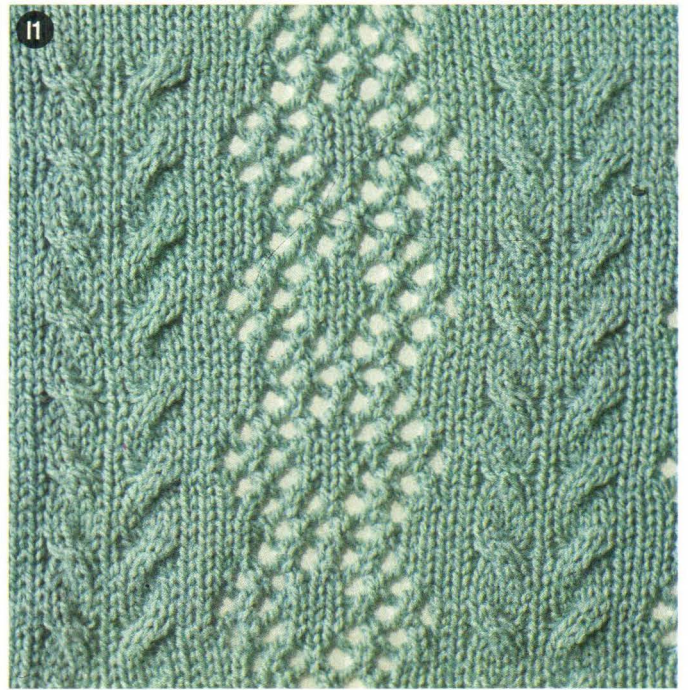
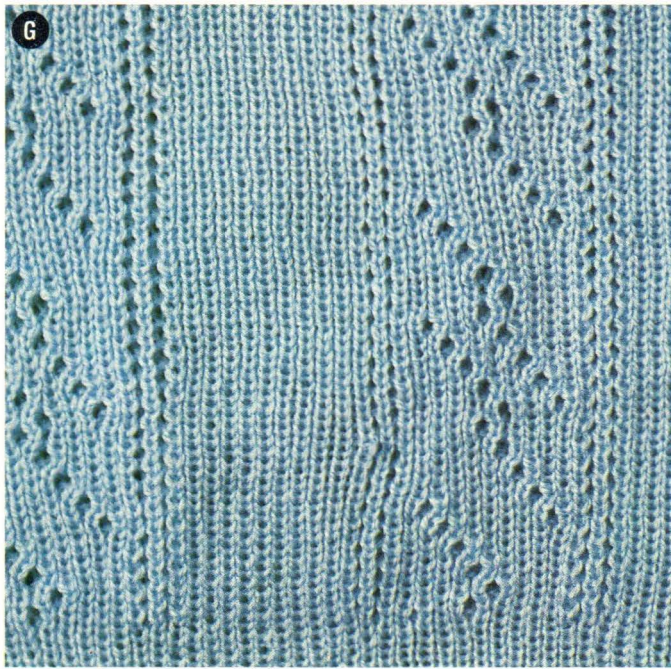
Suitable for 24 stitch repeating systems, the idea can be adapted by choosing an alternative Fair Isle border for other repeating systems. The cable crossovers and lace transfers within the Fair Isle border are optional and can be omitted if desired.

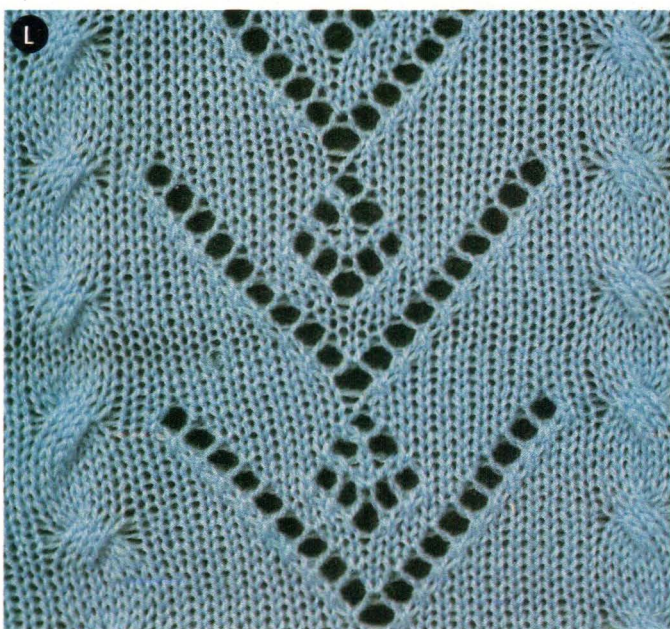
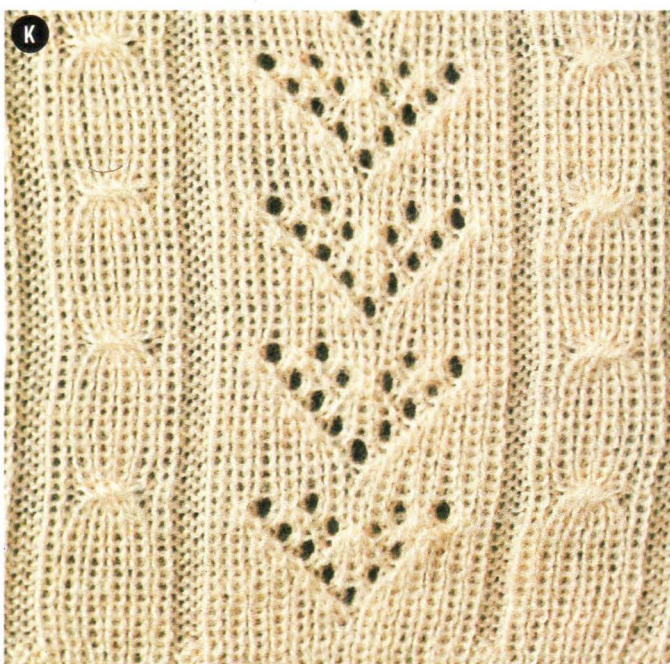
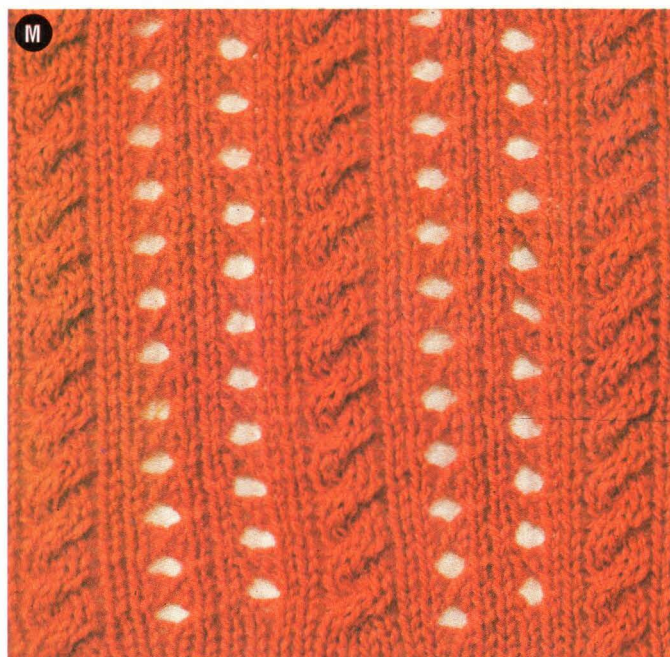
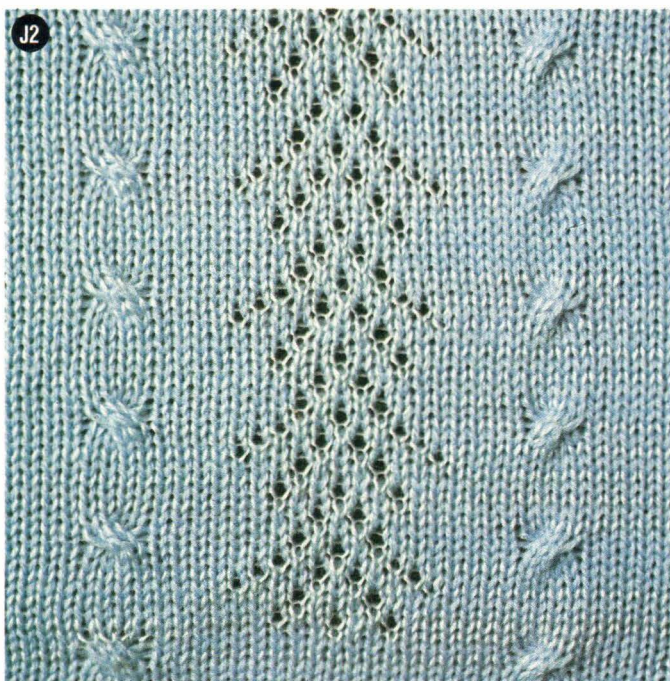
Border pattern — including 5 stitch cables worked thus:

Feeder 1/A	Feeder 2/B	Pattern	Rows
Pale Peach	Rust	Fair Isle	3
Honey	Rust	Fair Isle	3 and transfer contrast sts to R
Honey	Rust	Fair Isle	1
Pale Peach	Rust	Fair Isle	2 and work cable
Pale Peach	Rust	Fair Isle	10 and work cable
Pale Peach	Rust	Fair Isle	8
Honey	Rust	Fair Isle	3 and transfer contrast sts to L
Honey	Rust	Fair Isle	1
Pale Peach	Rust	Fair Isle	3

Continue in Pale Peach and st st throughout, working 5 stitch cables in positions as signified on first and every foll 10th row throughout.







YARNS

We used a selection from our store cupboard of mainly 4 ply acrylics. None of the yarns gave the least problem when crossing stitches — even in patterns where due to other patterning they could not be pulled forwards afterwards. However, we were careful to position any six stitch cables so that their needles could be pulled forwards before knitting the row, to ensure that they knitted cleanly.

Carole Baker starts a new series, looking at ideas, techniques and the practicalities of knitting for children

Kids' KNITS

One of the most rewarding aspects of our craft is, I believe, knitting for children. They have their unique and delightful ways of showing appreciation when they are given something they really like. We can use our imagination to create some interesting garments and are not constrained by what the fashion houses are dictating for that particular year. Young children always like bright colours and characterisations. Take care though — check the copyright laws if you have just created the latest computer game hero for the front of a sweater. As soon as you sell for profit you will be infringing copyright. Avoid at all costs, as a legal battle would inevitably end up with you losing everything you own and more!

SECURITY FIRST

Another word of caution at this point. Please avoid putting a child's name on a sweater or hat, even if asked to do so by your customer. Explain that this is vital as soon as a child starts to toddle and is able to understand when someone calls their name. 'Stranger danger' lurks round every corner. Life must be very confusing for children. We bring them up insisting that they are polite when people speak to them, yet at the same time telling them that if someone comes up and speaks to them they should totally ignore them and run away as fast as they can. It is important we don't add to this confusion by putting them in the position of having someone come up and say: "Hello, Sarah, I'm a friend of Mummy", just because 'Sarah' is written on the front of her little bobble hat.

LIKES AND DISLIKES

Anyway, that's enough of the serious side — let's get back to knitting. I have mentioned that young children like bright colours and cartoon characters. Older children and teenagers tend to be more conscious of fashion trends and, at the time of writing, the only acceptable colour is 'black', however, it is still possible to produce some very wearable garments for them, as I hope to show you in later articles. In addition, you can involve them in their own designs. If you use a software program, such as DesignaKnit, get them to create their own motifs and patterns. If your children are anything like mine, their computer skills will leave you way behind anyway!

BUDGET CONSCIOUS

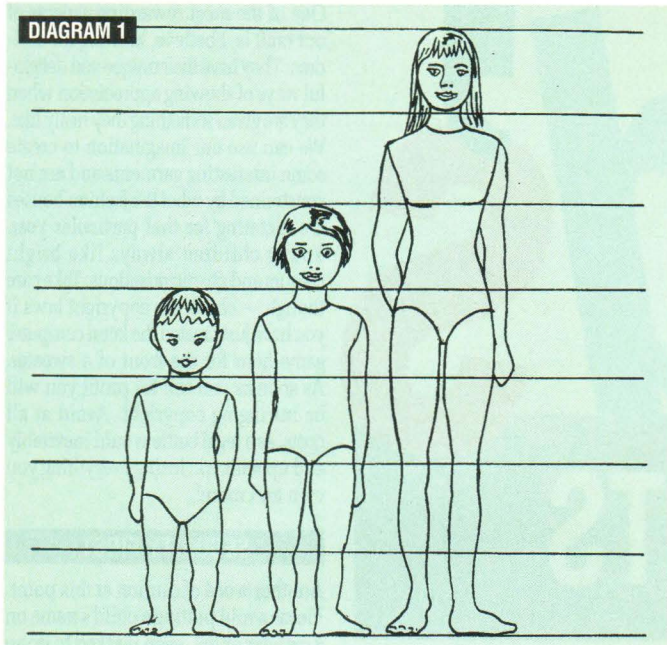
Knitting small garments is a useful way of using up oddments of yarn. It is also a means of experimenting with difficult stitch patterns such as racking or fashion lace. As you are only knitting small pieces you will find you are much more willing to experiment.

Don't fall into the trap of thinking that the only garments which you can knit for children are sweaters or cardigans. I hope to show you that with a little thought and planning you will be able to create a whole wardrobe of exciting

PICTURE 1



DIAGRAM 1



PICTURE 2



From *Machine Knitting News Children's Collection* No 6, 1988

mix and match garments, which are comfortable, wearable and fashionable.

BODY PROPORTIONS

Let's take a look at body shapes, in particular the size of a child's head. Diagram 1 shows the proportions of heads and bodies from toddler to adolescent. Each gradient represents one head length. You will see therefore that the toddler has one head length to three body lengths; the young child (approximately 5-6 years) one head length to four body lengths, and the adolescent one head length to six body lengths. Look at the legs on the toddler — they only equate to one and a half head lengths, whereas on the adolescent the legs equate to four head lengths. There is surprisingly little growth in the size of the head between young children and adults.

HEADS AND NECKBANDS

This is important to remember when knitting neckbands. It is a common mistake when calculating the sizing of a garment for a toddler that the neck is knitted in proportion to the garment but the thinking behind it was of adult proportions. When I knit necklines for children they are only a few stitches smaller than that for an adult. Picture 1 shows a sweater which would fit a child of about 5-6 years. The neckband is knitted over 130 stitches. It fits easily over my head (which I have been told is a trifle on the large side!) and I think you will agree it doesn't look out of proportion with the rest of the garment. This will save you a lot of misery in trying to squeeze a child's head through an opening which is too small. It also avoids having to create a shoulder or back opening.

SUITABLE SHAPES

Let's go back just for a moment to Diagram 1 and look at the body shapes. Suppose we are knitting for young girls, it is important to remember that they tend to be barrel-shaped until reaching adolescence. Try to avoid garments with a waist and aim for dresses which have either a yoke (Picture 3) or a long bodice with a flared or pleated skirt coming from the hip line. Pleated or flared skirts are always attractive on small girls, particularly teamed up with a tunic type top or possibly hip length jacket (Picture 2).

KNIT TO ADJUST

One thing that is indisputable about children is that they grow, not always at a steady pace. Sure enough as soon as you finish a sweater the sleeves are two inches too short, whereas they fitted perfectly the day before.

This can be overcome by knitting the sweater upside down. This is a useful technique to have up your sleeve when knitting for awkward adult customers as well. Sometimes you get the feeling at the outset that they are going to come back and say they would like an extra inch or two on the body or on the sleeves, or vice versa. If you knit from the top downwards it is a simple matter

to unravel the welts and cuffs and add or subtract extra inches. Even if you don't have the original yarn you can add in a contrasting band of stripes or Fair Isle for instance and then use the yarn you have unravelled to reknit the welts and cuffs. This way it doesn't look obvious that something has been added on. The thought of knitting upside down may sound daunting but it is no more difficult or time-consuming than the conventional method. Once you try it you may even prefer it. You must remember of course to insert your punchcards upside down and program your electronic machine accordingly.

THE TECHNIQUE

First of all calculate your rows and stitches as if you were knitting conventionally from the ribs upwards. Diagram 2. The stitches and rows shown in the diagram are taken from the sweater shown in Picture 1, which was knitted in four ply acrylic and is for a size 71cm chest.

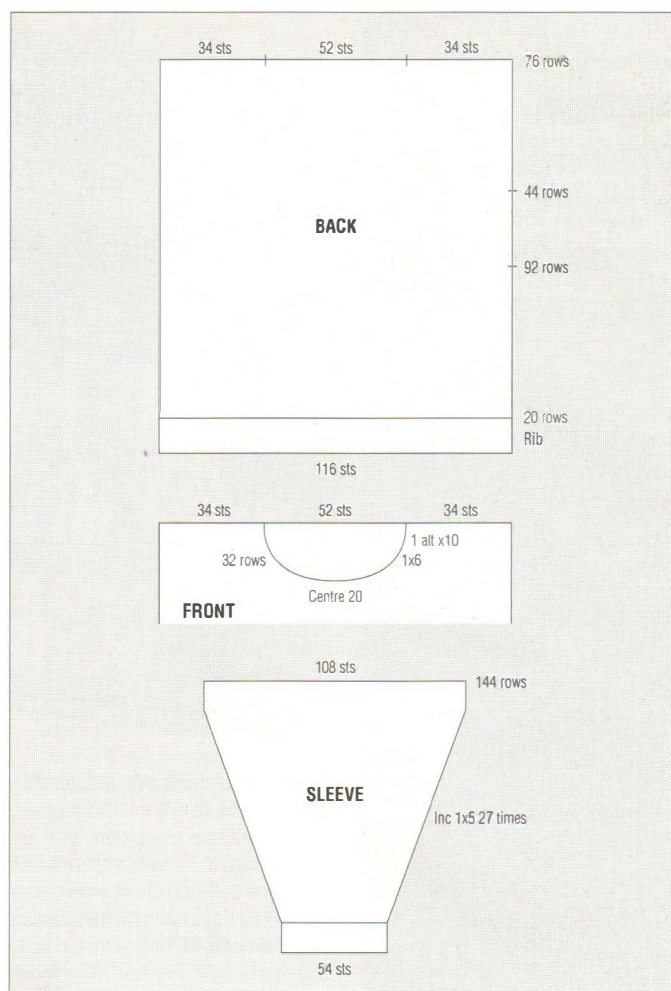
Knit the back first. Cast on the required number of stitches across the shoulders using waste yarn. Knit a few rows. Using main yarn, knit the number of rows between the shoulders and armholes. Mark with contrast yarn. Knit the number of rows between armholes and bottom edge. Transfer stitches for 1x1 rib. Insert ribber comb. Knit number of rib rows minus one. Turn up tension to T8 on both beds. Knit one row. Transfer stitches to main bed. Latch off.

The Front: Cast on with waste yarn the number of stitches for right shoulder. Increase the required stitches for neck shaping. Knit a few rows with waste yarn. With wrong side of back facing, pick up stitches from left back shoulder. Position them in their correct position on the needle bed as they will not be removed. Knit front neck as previously, reversing shapings. Leave carriage at left side. Take a separate length of yarn and e' wrap centre stitches. Replace stitches for right shoulder and knit one row across all stitches. Continue as for back.

Neckband: Cast on for 1x1 rib and knit required number of rows for neckband. Transfer to main bed. With right side facing, pick up from around neck edge. Knit three rows stocking stitch. Knit a few rows with waste yarn. Graft together remaining shoulder seam on machine.

Sleeves: Pick up required number of stitches from between markers. Knit sleeve downwards decreasing as necessary. Transfer stitches for 1x1 rib and complete as for back. Sew up seams and complete neckband by backstitching through the open loops of the last row worked in main yarn.

Next time, we are going to look at some knitwear for younger children which is not only bright, colourful and fun but also has some educational value. We will add some more garments to the wardrobe and I will also be giving you details of how to knit the pocket for the teddy bear sweater and the jogging pants shown in Picture 1.



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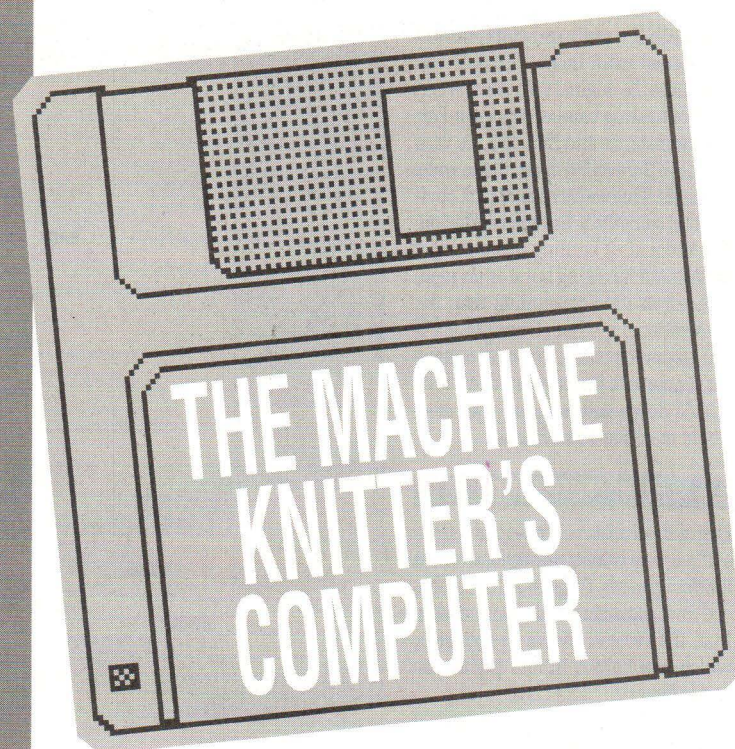
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Herts WD2 8BN

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ACCESS

VISA

Jack Hall of Pixel Knits talks about The Image Makers or how to set up your own FREE TRADE zone



You know about GATT, the EEC, the FTA and lately the NAFTA. Being knitters, with or without computers, you are wise enough to know that there's a lot of smoke and mirrors at work here. "What's all this to do with the rational, peaceful world of computers and knitting machines?" you ask. Not a lot — except that in earlier articles we talked of trading images freely back and forth between you and your fellow devotees. No tariff barriers here, no protectionism and no sneaky back door deals either. Just open, honest trading between equals. But, as you'll see, still plenty of smoke and mirrors.

"What's the fellow talking about? Images? Trading? Of what, with whom, to what purpose?"

Time to blow away the smoke and turn the mirrors to the wall. But first a word of CAUTION.

Moving data (text, images etc.) from one system to another always boosts the chance of errors, losses or contamination. We at Pixel Knits cannot assume any responsibility for such. Our friend Kathy is a demon at designing the most lovable, knittable TROLL motifs. The youngsters love 'em when overlayed on garments, cushion covers and the like. She has a PASSAP E6000, the family IBM PC and a Madag Creation 6 compute program. (Remember that Creation 6 works only with a Passap E6000.)

Jo works on a Brother KH-940, uses an IBM compatible PC and creates all her motif (and garment) designs on the Clwyd Technics IntoShape program. She has made an array of fabrics based on a KOALA BEAR motif.

Jane's an artist, not a knitter, but her abstract work using Cochenille's Bit Knitter program as her vehicle produces lots of multi-coloured jacquard work. Her partner, Dave, knits not either but wields a mean brush with his desktop publisher graphic clip-art. Lots of grist for the motif mill there!

They all share some things in common such as:

- * Mutual respect for each other's creations.

- * Wanting to swap items from their collections.

So what's the problem?

Why don't they just copy what's needed to diskettes, pass them around, call 'em up in their own programs, modify and save them as they wish and get on with it? Why so much fuss and bother? If only life was so simple. Caramba! Always we 'ave ze snags. 'The best laid plans o' mice and men gang aft a'gley!' R. Burns.

YE PROBLEMMME

Have a look at those lists (directories/folders) of creations you have made in your knitting-design program. When you designed a garment and, very prudently, saved it the program almost surely asked you to give a file name but reserved the right to provide an extension. Similarly with any motif. Thus when you call for the designs again the lists show the names you allocated, such as MYOWNWRK, but each file has an extension, such as .JMP or .MTF, tacked on to the end. Thus MYOWNWRK.MTF.

Similarly, a word processor might add .DOC or .TXT to file names. These labels, provided free gratis by the program, help your computer to keep track of what is where. Often the labels are unique to your particular program and indicate that data has been written in a special code (or format). Other programs cannot get at 'em or use 'em because they no speaka da lingo.

AN EXPLANATION

Now even those clever lads and lasses who design and build our programs have human characteristics. Some swear by one special format, others swear at it and devise a different code — always

a 'better' one of course. Programs which contain or which are wholly based on graphical design techniques, such as 'paint' and art work, tend to cluster around a relatively few well-developed formats. Thus we find work created in these programs filed with extensions like PIC, BMP, IMG, CUT and the ubiquitous PCX to name a few common ones.

So if a piece of artwork is labelled MYOWNWRK.IMG by the design program then it can be displayed and worked on only by other programs that handles the IMG format. Either a blank screen, a grossly distorted image or a 'hung' system will result if you try to use a file with an incompatible format.

Example: A desktop publisher using TIF artwork can't understand graphics from a paint programme that uses LMB as its own dialect.

SOME SOLUTIONS

(or how to hurdle the free trade barriers.) In an ideal world you could fire up your favourite (only) design program, do your thing with motif or garment and save it for posterity. When a trade or swap had been agreed upon your own program would obligingly work with whatever design you took in.

Example: Kathy gives you a troll motif made in CUT format. One copy coming up! Load it into your program. Kathy does likewise with your motif done in PCX format. Sadly unless Kathy's program handles PCX and yours is set up for CUT this cross-border trading ain't gonna fly. But fear not. Listen for hoofbeats. The cavalry is on the way!

A) For instance the designers of some sophisticated knitting programs have provided special 'bureaux de changes' which are able to export and import designs coded in PCX format.

Thus programs like Bit Knitter, DesignaKnit and System 90 IntoShape are able to exchange images (motifs, patterns, garment designs) with one another. They can also read and display images from other sources of .PCX files. Perhaps your 'paint' program. FREE TRADE FOREVER!

B) But what about Kathy's trolls with that .CUT extension label? And that clip-art magazine work that Dave makes in .TIF format? Unless they can somehow be converted into .PCX code they don't seem to be available. It's no use renaming the files with a PCX extension either. You can't fool your little old computer that way. Peter is still Peter even if he signs himself as Pierre. C'est la vie n'est ce pas?

So what's to be done? Well here at Pixel Knits we have devised a way of using some very commonly used paint and scanner programs to make converts. Nothing very clever but a bit long-winded to describe. We'll spare you, dear readers and editorial staff, all the pain.

[If you send us an SAE we'll let you into the secret.]

"All very fine for those up on Nob Hill with their fancy programs for this and programs for that" I hear you say. "What about we poor peasants toiling

on the lower slopes with more primitive tools and techniques at our disposal?"

A fair question in these days of social reform and equality.

What about going from Kathy's .CUT to that ubiquitous .PCX format all in one hit? Or from Dave's .TIF straight to .CUT? How does that strike you? And you could help a worthy cause too.

"NOW he tells us! You really have to watch this fellow."

Well then, if you want to be really 'with it' why not try one of those clever, professionally developed graphics conversion kits? They come in several flavours from plain vanilla to Neapolitan.

For example, organisations such as SHAREWARE have them. We have seen one in particular, called GRAPHWRK. It seems to be ridiculously quick and easy to use. Thus:

Buy the program disc and put it in the floppy drive.

Select for the file to be converted e.g. SAILBOAT.TIF

Select the format to which you want to convert e.g. CUT

Press the appropriate key, stand back and watch the display. The program builds a new version of the original file in the selected format, labels and saves it. (Time to savour a coffee.)

The directory from which came SAILBOAT.TIF now also contains a new file called SAILBOAT.CUT. It's all ready for use.

Other programs by the same designers will catalogue your designs and present them as miniatures up to 16 to a page. File names are OK but a picture of each pattern is better. Such programs are very low cost and usually have excellent support service, most often directly from the original designers. But please pay your dues. Get original discs. This not only recompenses and encourages some very talented designer. It also protects you from the dreaded C & V lurgii — see footnotes.

Wanna know more? Ask the Editor or us for addresses.

You, dear readers, will already have noted that all this stuff does not need to take place in one hall of mirrors. Compare notes with your friends, local club members and other conspirators. There's a bevy of talented enthusiasts out there with whom you can trade and swap hours of work. It's a game for many players, you can have a lot of laughs just getting your own Exchange and Mart going — and your computer skills will improve by leaps and bounds. Just remember the basic rules:

* Find out what formats your own programs can use.

* Make sure that all incoming designs are in at least one of those formats before trying to load or store them.

THE FLIP SIDE

(or Read the fine print before signing on!) Life being what it is there are always some penalties to be paid when one changes currencies. A multi-coloured

graphical file is an extremely complex chunk of wizardry irrespective of its format. Even a chameleon might find the changes of environment in moving from program to program a challenge. Preserving the geometric form is usually successful. Faithful reproduction of colours is another matter so please don't expect miracles. In particular the end result of a conversion is usually a two-colour image no matter how much the original resembled Jacob's coat. However it's building the geometric pattern that is so time-consuming. Putting in your own colours is half the fun anyway. It puts your stamp on the design.

SUMMARY

* Graphic images such as motifs are made in many formats. Different design programs. Different codes. Examples are CUT, IMG, TIF, PIC, LMB, BMP and PCX.

* Images made in one format must be converted if they are to work in a program built to use different coding.

* Using graphics conversion methods you can trade designs with other knitters to the mutual benefit of all. It's instructive, it's fun and it's low cost.

* Format conversion is not guaranteed to provide exact replicas but it takes almost all the tedium out of copying a friend's creations. (Don't forget vice versa.) As the old song has it: 'It ain't what you do, It's the way that you do it. That's what gets results'.

** FREE LUNCHES ARE RARE. MAKE FREE TRADE A COMMONPLACE **

Footnotes:

* C & V — Contraction of COPYRIGHT and VIRUS.

* Lurgii — A group of deadly diseases discovered by Sellers, Milligan, Secombe et al at the BBC.

GRAPHWUK and associated programs — here's the address.

ALCHEMY MINDWORKS Inc, PO Box 500, Beeton, Ontario L0G 1A0, Canada. PIXEL KNITS (to contact Jack Hall), 901 Greig Avenue, RR-1, Brentwood Bay, Vancouver Island V0S 1A0, Canada. Tel. (Canada) 604 652 6945.

Editor's Note: Graphic Workshop in DOS version or for Windows is also readily available from Shareware companies in Britain including 'Testware', 40 The Avenue, Harrogate, N. Yorks Tel. 0423 880471.

Registered versions are available from, 'The Public Domain Software Library', Tel. 0892 663298.

I have the registered version of GWS for Windows and find the file conversions very easy to do, including the sometimes awkward conversion to and from CUT files.

However, I am well aware that this is not the only program available for converting file formats, it is always worthwhile checking the advertisements in computer magazines for further information on the range of programs available.

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USA — Northwest Knitting Inc (Denny), Olympia WA 98506 Tel: 206 943 9711

NETHERLANDS — S. Schouten, Amsterdam 020 623 4559

Mary Lue's Knitting World (Chuck), Minnesota Tel: 507 931 3702

SWEDEN — Ursula of Sweden, Göteborg Tel: 31 806802

Wee Knit Shop (Marge & Ken), Michigan Tel: 616 683 8727

DENMARK — Brother International, Ishøj Tel: 425 25600

CANADA — Pixel Knits, 901 Greig Ave, Brentwood Bay BC V0S1A0 Tel: (604) 652 9753

NORWAY — Egil Hansen Tel: 988 0324

Clwyd Technics, Antelope Industrial Estate, Rhydymwyn, Near Mold, Clwyd CH7 5JH
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Kate Arklay shares her techniques for adding a little extra colour

DESIGNER DETAILS

I am sure most knitters would at some time, like to be able to knit three colours in a row without going to the trouble of three-colour slip stitch, jacquard or Swiss darning. This month I will show you three alternative easy ways to knit three colours in a row over small areas. This is one of the most effective ways to highlight and bring to life a Fair Isle pattern or give an otherwise plain garment that little lift to make it into a designer masterpiece!

DIAGRAM 1

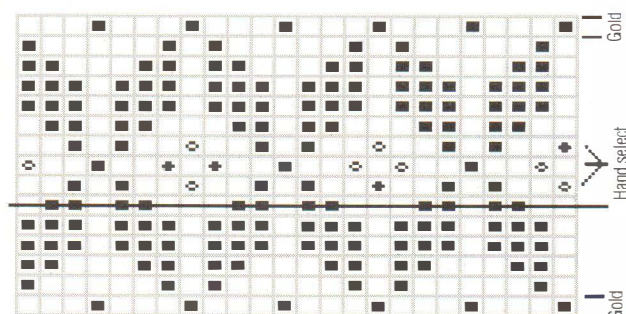


DIAGRAM 2

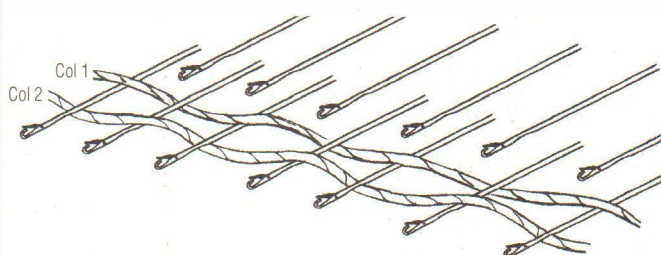
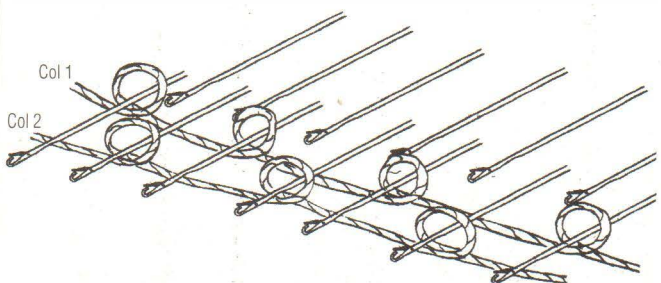


DIAGRAM 3



PLANNING

Planning the garment and where to add the extra colour to enhance the overall effect has to be the first consideration. If your design has a geometric Fair Isle pattern using five or six different colours, then one extra colour (added in) may get lost; but if the design has flowers in it, highlighting the centre of the flower with a different colour would bring the flower to life.

Samples 1 and 2 show the effect well — this was achieved by selecting and knitting the stitches for the flower centre by hand.

Sample 3: With this one I have used weaving with two different coloured yarns (purl side is right side).

Sample 4: Again I have used weaving, but this time the knit side is the right side.

HAND SELECTING IN FAIR ISLE

Sample 1 is a simple two colour Fair Isle design. **Sample 2** uses the same stitch pattern as Sample 1, but is highlighted with hand selection.

With main yarn in Feeder 1/A throughout, knit the first row of Fair Isle pattern with gold as the contrast colour. Carriage at left, remove the gold yarn, but do not break it off. Knit five rows of Fair Isle with orange as contrast colour — carriage at right. You have just knitted the row on the punchcard with the line drawn through it (see Diagram 1). Look along the row of knitting, you will see groups of three stitches knitted in the background colour. Bring the centre needle of these groups forward to holding position. Set your machine for holding position, leaving the Fair Isle setting in position and orange in Feeder 2/B and knit the row.

All the needles brought forward will still be in holding position and will not have knitted with either of the yarns. Now, with the gold yarn, knit these needles back by hand (left to right) — do not break the yarn. Bring the needles each side of the ones you have just knitted into holding position. Knit the row with the carriage (left to right), then hand knit holding position needles as before. Repeat for the last row of hand selecting. Knit five rows Fair Isle, with orange in Feeder 2/B; then the last row with gold in Feeder 2/B.

Once you have mastered hand selecting, you will find that it is also a very easy way to increase the size of a single motif pattern or add a small amount of pattern anywhere on your garment.

WEAVING WITH PURL SIDE AS RIGHT SIDE

Sample 3.

Bring every other needle forward to holding position. Weave yarn up and over the needles as shown in Diagram 2, first with contrast colour 1, then colour 2. Make sure the yarn is not too tight over the needles. Knit the row. This can be repeated as often as you like, but would look better if you knit two or more rows between each weaving section. I have used several different thicknesses of yarn in my sample. I feel it looks better with a thick yarn, or two strands of four ply.

WEAVING WITH KNIT SIDE AS RIGHT SIDE

Sample 4.

This time I have used 'e' wrapping, but the knit side is used as the right side. Transfer every other stitch to the adjacent needle (every other needle empty). Bring all the empty needles to upper working position and 'e' wrap these needles as shown in Diagram 3 — first with contrast colour 1, then colour 2. Make sure the 'e' wrap is not too tight and knit the row.

Again, I have used different yarns. I found it worked better with a thick yarn or a four ply used double. As this is quite a delicate pattern I like to use it between lace patterns; it gives a nice lift to evening tops if a glitter yarn is used.

YARNS USED

Sample 1: Base yarn 4 ply Shetland, contrast 4 ply Shetland.

Sample 2: Base yarn 4 ply Shetland, contrasts 4 ply Shetland (colour 1 Orange, colour 2 Gold).

Sample 3: Base yarn 4 ply Shetland. Contrast colours:

1 and 2: 4 ply Shetland, Orange, Gold used double.

3 and 4: Yeoman's Chenille Soft Blue and Cream — both used double.

5 and 6: Thick hand knitting wool used single.

7 and 8: Thick hand knitting wool (single) and 4 ply wool (double).

Sample 4: Base yarn 4 ply Shetland.

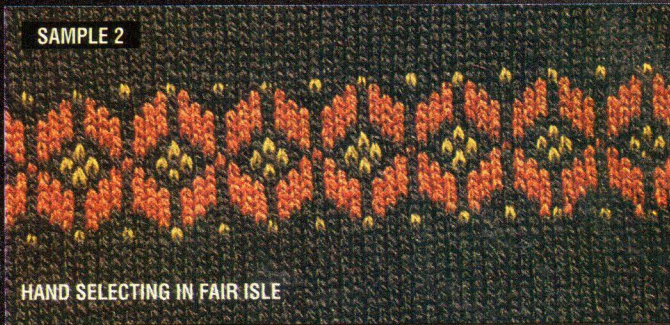
Contrast colours:

1 and 2: 4 ply Shetland, Orange and Gold — both used double.

3 and 4: Yeoman's Starlight in Silver and Gold — both used single.

5 and 6: Yeoman's Chenille Soft Blue and Cream — both used double.

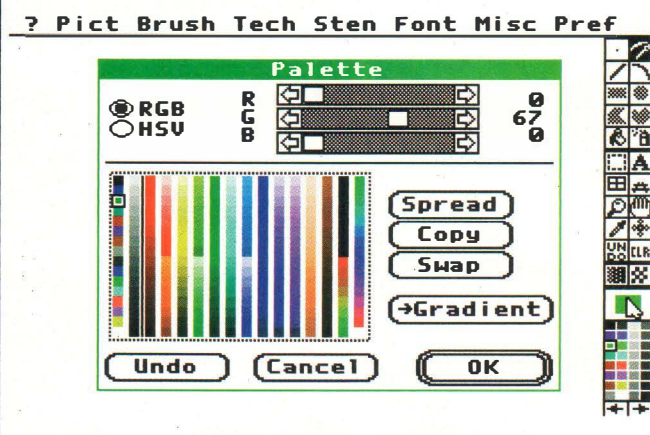
7 and 8: Very thick hand knitting yarn used single.



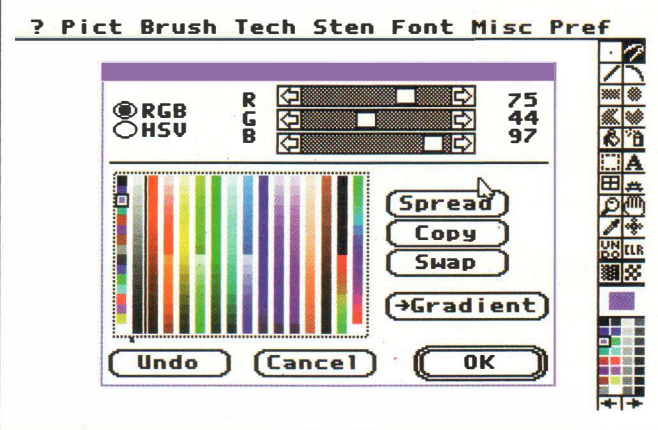
Quick and easy
colour changing
on the screen and
freehand stitch
pattern design are
the Deluxe Paint
features under the
spotlight this month

WHY DEL

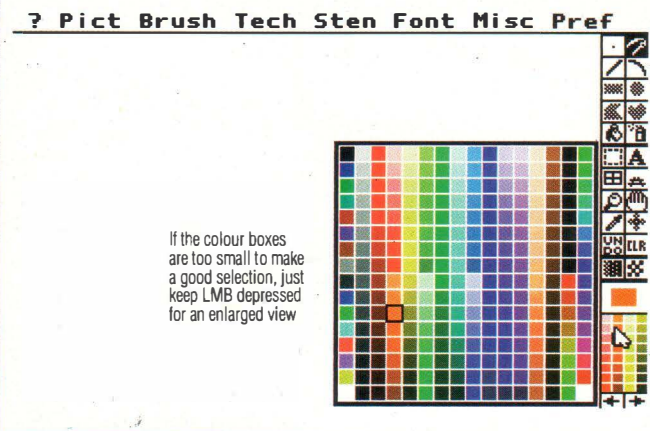
PICTURE 1



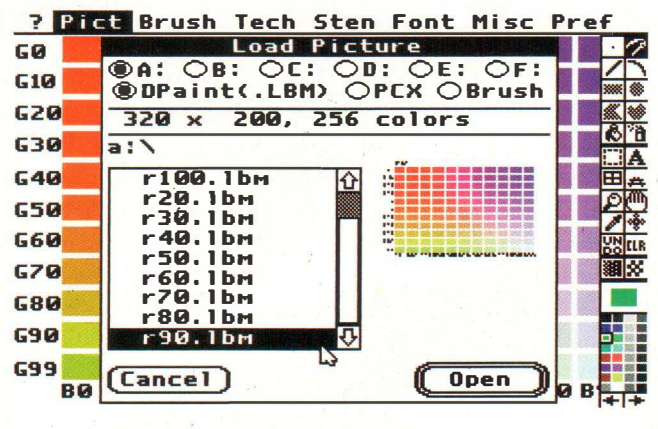
PICTURE 2



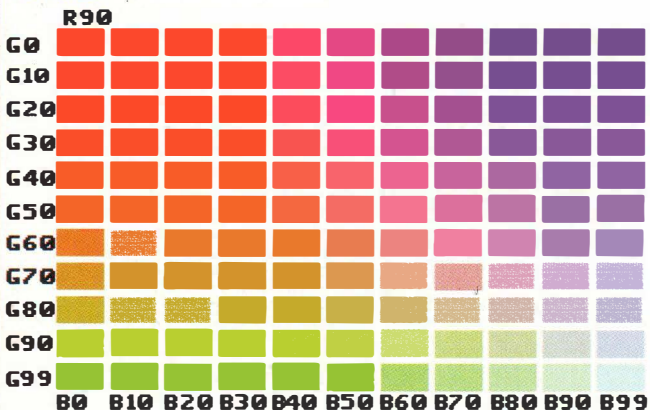
PICTURE 3



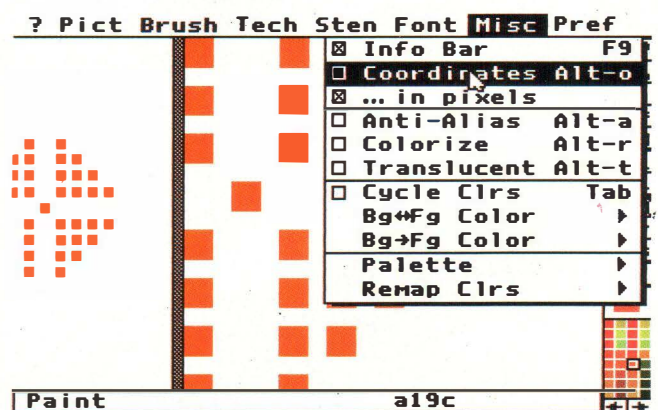
PICTURE 4



PICTURE 5



PICTURE 6



UXE PAINT?

By Carol Chambers

PICTURE 6a



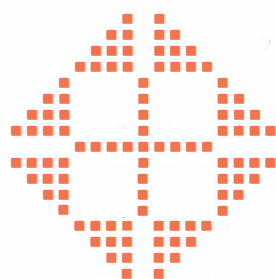
The grid sub-menu. Change spacings by typing in new values, or from the brush.

The numbers at bottom right show the current cursor position.

Paint 297→ 109↓

PICTURE 7

? Pict Brush Tech Sten Font Misc Pref



Simple motifs can be drawn with the grid

Paint 260→ 68↓

Before we get on to the more practical aspects of using Deluxe Paint as a vehicle for machine knitting stitch pattern design, let us take a quick look at colour possibilities. I have to admit, when I first had my computer, I did not take much notice of the colour potential. Provided my drawing marks came out clearly, I tended to work with a 'black and white mentality'. After all, knitters are very used to translating a black and white chart or punchcard diagram into a colourful garment by sampling.

COLOURFUL REVELATIONS

However, one day I knew which yarn I wanted to use, so tried adjusting my colour to match it. Working in this manner enabled me to play around with design ideas in a different way. I could get a good idea of the effect that my colour choices would have on a variety of patterns. Some designs were rejected immediately as they just didn't work in my colour scheme — whilst others were a delightful revelation, when the colouring changed their emphasis in a way you would not have

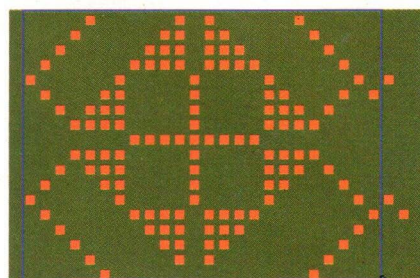
been able to ascertain from a 'standard' chart. Sampling cannot be omitted — the screen, remember is back lit, thus showing the colours with a quality quite different from that in a length of yarn. However, selecting the nearest possible screen colour combinations will reduce the amount of sampling you need to do to get a colour balance just right — as it so quickly helps you eliminate totally inappropriate combinations.

CHANGING COLOURS

If you have a range of colours in mind, you can quite easily change colours in your palette as appropriate. Keeping LMB depressed on the selected colour square brings up the colour menu shown in Picture 1. Look at the word palette — it is highlighted in the selected colour. To change the colour you change the red (R), green (G) and blue (B) elements. As you can see, our selected colour green is made up of R0, G67 and B0. You can change each or all of these elements by dragging the white button across the bar, or clicking on the left

PICTURE 8

? Pict Brush Tech Sten Font Misc Pref



Paint 193→ 145↓

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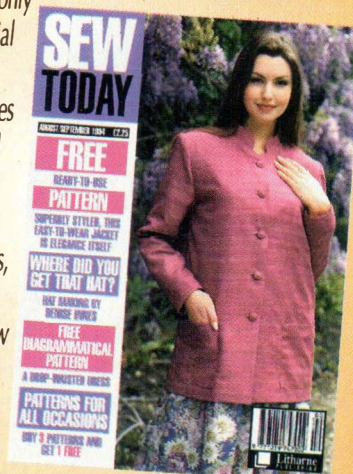
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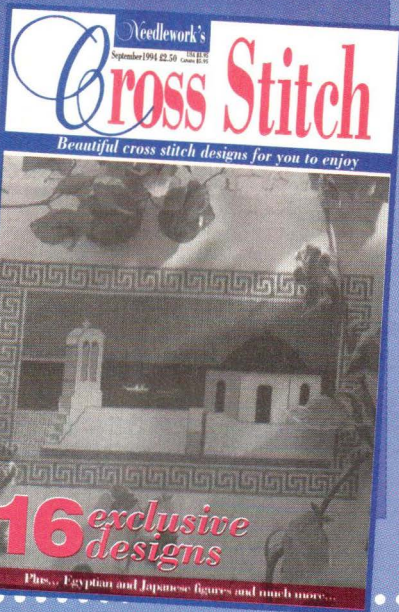
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Now

(reduce colour number) or right (increase colour number) arrows either side of the respective colour bars. This is what has been done in Picture 2. You will notice that these selected colour has been changed to purple, because it has a new set of RGB numbers — R75, G44 and B97.

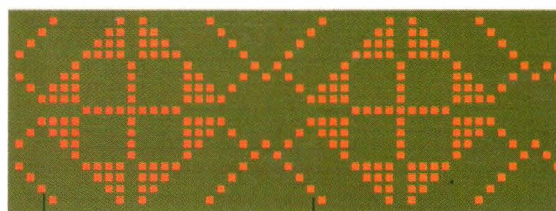
OVERWHELMING CHOICE

Working in 'f' format — 320 x 200 resolution and 256 colours there are a multitude of colours available. The palette, itself is quite small and to get to the colour range not immediately on view you need to scroll across. However, a better view that shows all the colour selection simultaneously can be obtained by clicking on the palette itself. A larger version now appears making it easier to both view and select colours — as you can see in Picture 3. Magnificent as this colour selection is,

it does not reflect every possible colour — i.e. there are still a lot more RGB combinations to be found! Susan Lazear (Cochenille Design Studio) has come up with a very useful disc for Deluxe Paint users — called *Colour Sampler R-G-B Charts*. Select LOAD, change to the A directory and you can see from Picture 4 there is quite a selection of palettes on this disc. The mini picture at the right of the menu gives you some idea of the colour range emphasis as a palette is selected. Once the selection is made, the picture of the new palette appears on the screen — Picture 5. If you now CLR the screen, all the colours shown in the picture will form your palette.

Of course, there is another way in which you can use these planned colour ranges. Put up a palette and look for specific colours you want to use. Note their RGB numbers. Load and select colours from the range, until you have collected

PICTURE 9



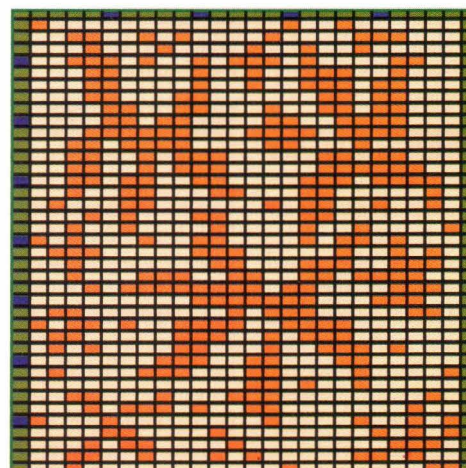
24 'stitches'

PICTURE 10

6 x 4 Brush pattern — note the contrast frame with coloured 'markers' for stitches and rows



Using the 'invisible' grid



Fill in the grid if desired

the numbers for the range you want to use. Now from the current palette you have on screen, change RGB numbers to those noted to build up your own specialist palette. If you want to keep this palette for future work, then give it a name and save the whole picture. For instance, you might choose a selection of orange, brick, rust and red tones and save an otherwise blank page as 'Earth'. Now when you want to use this colour range, load 'Earth' and the palette is available for use.

CO-ORDINATES AND GRIDS

Freehand drawing in Deluxe Paint is lots of fun, but as knitters, the most common reason for drawing will be to provide a new stitch pattern idea. Stitches are fairly regular things, and although I expect it is probably quite possible to make a stitch shaped brush, it really isn't necessary. One quick way of working a regular pattern is to use the GRID option (the thing that looks like a window frame in the tools selection part of the screen). You will also find it useful to switch on the screen co-ordinates. As you can see from Picture 6, this is accessed and switched from the MISC sub-menu. Once it has been selected an X appears in the box beside it and a new line is added to the bottom of the screen.

Whilst you are drawing, figures will appear at the bottom of the screen reflecting the current position of the cursor on the screen — in pixels — as shown

in Picture 6a. When you capture an area of the screen as a brush, watch these figures, as they will tell you the dimensions of the brush — a very useful piece of information for repeating designs or using gridded ones.

Simply clicking on GRID will select it, but to ascertain how big the grid is, or to amend it, you need to click with RMB — thus bringing up the GRID menu (Picture 6a). Adjustments to grid sizing can be done by typing in new values, selecting the FROM BRUSH option, or via the ADJUST option. I find I use the FROM BRUSH option most.

The geometric pattern in Picture 7 was made by selecting one of the square brushes and stamping down a copy. Then using magnify (as the simplest way to accurately capture a new brush), I captured the stamped down brush plus two pixels on top and at the left of it, in the background colour. Right click on grid and selecting the 'FROM BRUSH' option, gave me a grid size repeat of the solid brush with a white outline around it. Returning to normal view and CLR the screen, now I used the Freehand Brush tool (top right of tool box) and drew the design shown in Picture 7. The rows of four vertically and horizontally placed blocks are drawn as close to each other as the grid option would allow. The spaces between them were created by the additional white (background) added in when the brush was made. Developing a gridded design in this manner is very

easy. In Picture 8, the grid has been turned off, so that a new brush could be captured from the screen — note how the bottom co-ordinates reflect the pixel size of the brush. Picture 9 shows the design being repeated horizontally — see how easily the blocks can be counted as stitches.

FREEHAND IN A 'FRAME'

The design in Picture 10 refines and modifies the previous methods, but giving more thought to the eventual knitting which could be done from the final pattern. Most single bed knitting does not produce a square stitch (although many of the double bed designs for Passap/Pfaff and Singer are well represented by square blocks). We usually need a rectangle as stitches tend to be wider than tall — so with this in mind, the individual coloured sections are actually five pixels wide and three pixels high. I typed in new grid dimensions of 6 x 4 — giving me a white outline on top and one side. As you can see, parking blocks next to each other, this equates to a white grid — sometimes called an invisible grid.

Next I decided to work on a design 24 stitches wide, so drew a frame — starting at the top. I needed 26 blocks here — as one block at each side would be repeated down vertically. As an additional guide (perhaps for punching a card from a screen design — once the blocks were set) I used the paint can to fill

every fifth one horizontally and vertically with a different colour. Starting on a white background using an orange brush, the star flowers were drawn free-hand. I then made a cream brush — sizes as before and filled in the background. A really quick way of doing this is to use STENCIL and lock all the screen colours except the background. then you can just sweep the cream brush in the design area to fill in the new background. Cancel the stencil and make final pattern adjustments using the paint can, 'pouring' any change of colours on to contrast or background 'stitches' as desired.

As you can see, the resultant design is roughly proportional to single bed Fair Isle and a card could be punched from the screen picture or a printout.

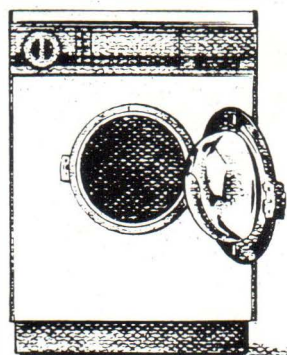
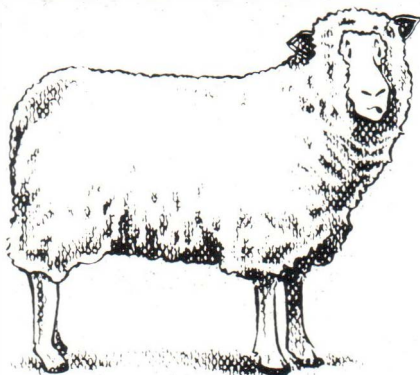
Having successfully repeated brushes this time, we will look at repeating the whole design next month — so why not get some designs ready and saved for further experimentation.

Footnotes

The Colour Sampler RGB disc for Deluxe Paint can be obtained in Amiga, MAC and IBM (PC) format. Details and prices available from Ms Gillian Lamb, 16 Firwood Close, St Johns, Woking, Surrey GU21 1UQ. Tel. 0483 476356.

Susan Lazear has also written books about computer designing and has discs available to support the books — further details available from Gillian Lamb as above.

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SIZES

To suit chest 96-101[106-112:117-122]cm.

Finished measurement 116[124:132]cm.

Length 69[70:71]cm.

Sleeve seam 54cm.

Figures in square brackets [] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS

Colourmatch 4 ply Wool

1 x 375[425:500]g cone in MC.

1 x 125[175:225] g cone in A.

1 x 200[250:300]g cone in B.

3 buttons.

MAIN TENSION

30 sts and 34 rows to 10cm measured over patt (tension dial approx 7•). Tension must be matched exactly before starting garment.

ABBREVIATIONS

See page 13.

NOTE

Knit side is used as right side.

Measurements given are those of finished garment and should not be used to measure work on the machine.

PUNCHCARD PATTERN

Punch card before starting to knit.

PATTERN NOTE

Pattern worked in Fair Isle throughout, using MC in feeder 1/A and changing colours in feeder 2/B thus:

Using A, K4 rows.

*Using B, K10 rows.

Using A K8 rows*. Repeat from * to * throughout.

BACK

With RB in position set machine for 2x1 ('H' setting industrial) rib. Push 174[186:198] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 2x1 rib. CAR. Using MC, cast on and K2 tubular rows. Using MC and T1••/1••, K30 rows. CAL. Transfer sts to MB. Insert punchcard and lock on first row. Set carr to select/memorise for patt and using MT, K1 row. RC000. Release card and set carr for patt. Work in patt (see patt note) throughout*. K until RC shows 122.

SHAPE ARMHOLES

Set RC at 000. Cast of 6 sts at beg of next 2 rows. 162[174:186] sts. K until RC shows 84[88:92].

SHAPE NECK AND SHOULDERS

Note punchcard row and position in colour sequence. Using nylon cord, K

Man's Tartan Fair Isle Sweater

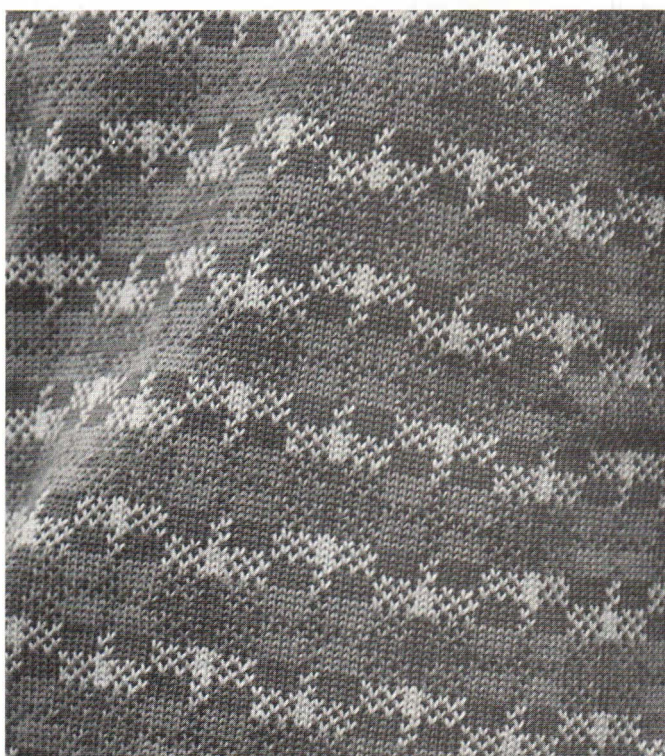
MACHINES: These instructions are written for standard gauge punchcard machines with ribber

YARN: Colourmatch 4 ply Wool

FIBRE CONTENT: 100% Wool

COLOUR: We used Shade 46 (MC), Cinnamon Shade 113 (A) and Driftwood Shade 110 (B)

STOCKISTS: This yarn is available via mail order from Colourmatch Yarns Ltd, 62 Dells Lane, Biggleswade, Beds SG18 8LP



all sts to L and 29 sts to R of centre 'O' by hand, taking Ns down to NWP. K1 row. Set carr for HP and always taking the yarn around the first inside N in HP, push 1 N at neck edge and 12[13:15] Ns at shoulder edge to HP on next and every foll alt row 3 times in all. Push 1 N at neck edge to HP and push 36[39:45]

Ns at shoulder edge to UWP. Set carr for st st and using MC, K the row. WK over rem 48[54:60] sts.

CAR. Unravel nylon cord over 52[58:64] sts at L bringing Ns down to WP. Reset punchcard to noted row. Set carr to select/memorise without K and take to L. Reset RC at 84[88:92]. Release punch-

card and work L side to correspond with R. Set carr so HP Ns will K and WK over rem 66 sts.

FRONT

Work as given for back until RC shows 30[34:38] after armhole shaping.

SHAPE TAB OPENING

Note punchcard row and position in colour sequence. Using nylon cord, K 8 sts at centre and all sts at L by hand, taking Ns down to NWP. Cont over rem sts at R for first side. K until RC shows 64[68:72].

SHAPE NECK

Set carr for HP and always taking the yarn around the first inside N in HP, push 18 Ns at neck edge to HP on next row, K1 row. Push 3 Ns at neck edge to HP on next row, K1 row. Push 2 Ns at neck edge to HP on next and every foll alt row 3 times in all. Push 1 N at neck edge to HP on next and every foll alt row 10 times in all. At the same time when RC shows 85[89:93].

SHAPE SHOULDER

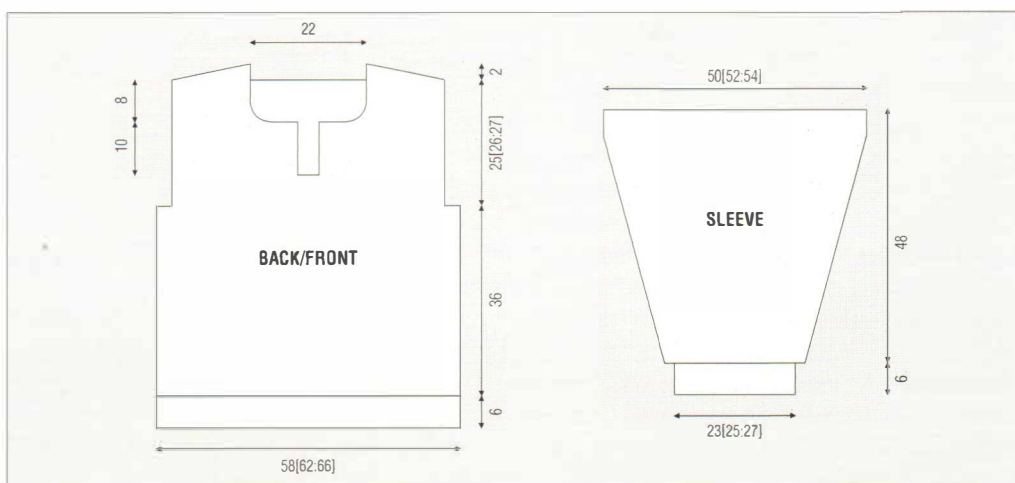
Push 12[13:15] Ns at shoulder edge to HP on next and every foll alt row 3 times in all, K1 row. Set carr for st st and push 36[39:45] Ns at shoulder edge from HP to UWP and K the row. WK over rem 52[58:64] sts.

CAL. Push 8 centre Ns (those in HP from tab opening) to UWP and WK. CAR. WK over neck sts.

CAR. Unravel nylon cord over rem sts, bringing Ns down to WP. Reset punchcard to noted row and lock. Set carr to select/memorise for patt without K and take to L. Reset RC at 30[34:38] and keeping patt correct from noted position, work to correspond with R side (omitting reference to WK of centre tab sts).

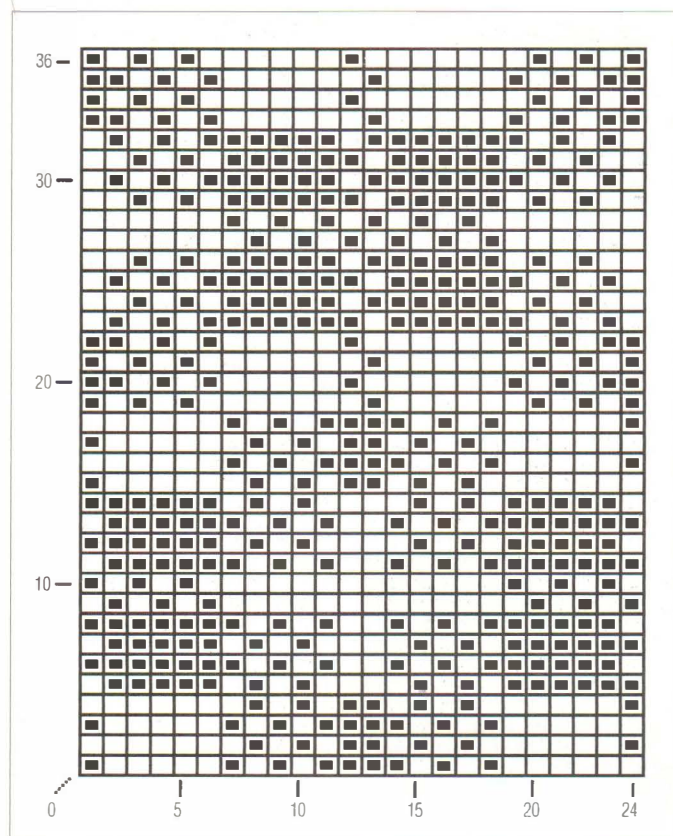
INTERIM MAKING UP

Push 48[54:60] Ns to WP. With right side facing, pick up sts from below WY on back shoulder and hang evenly along the row. Push Ns forward so that they



Lady's Tartan Fair Isle Tunic

Illustrated on page 51



lie behind latches. With wrong side facing, pick up sts from below WY on corresponding front shoulder and hang evenly along the row — into N hooks. Manually pull one set of sts through the other. Using MC and T10, K1 row and cast off using latch tool. Join second shoulder as for first.

TAB BAND

Push 37 Ns to WP. With wrong side facing, pick up front edge and hang evenly on to Ns.

BUTTON BAND

Using MC and MT-1, K12 rows. Using MT, K1 row. Using MT-1, K12 rows. Turn a hem by picking up sts from first row of band picked up and hang evenly along the row. Cast off loosely.

BUTTONHOLE BAND

Work as given for button band, adding 3 evenly spaced 4 st buttonholes on 6th and 19th rows. Complete as given for button band.

COLLAR

With RB in position set machine for FNR. Push 140 Ns on MB and corresponding Ns on RB to WP. Arrange Ns for FNR.

Brother machines only: For zig-zag and tubular rows of cast on set RB levers to II. Set levers to I when cast on complete.

All machines: CAR. Using MC, cast on and K2 tubular rows. T2/2, K32 rows. Transfer sts to MB.

With wrong side of work facing,

commencing 4 sts in from front neck edge, pick up neck edge evenly from front to centre back (centre back hanging on N1). Using MC, cast off loosely to within 5 of the neck edge sts picked up. Now pick up rem part of neckband in like manner and continue casting off loosely to end.

SLEEVES

With RB in position set machine for FNR. Push 69[75:81] Ns on MB and corresponding Ns on RB to WP. Work as given for back to *. Inc 1 st. 70[76:82] sts. K3 rows. Inc 1 st at each edge of next and every foll 4th row 40 times in all. 150[156:162] sts. K until RC shows 166. Set carr for st st and using MC, K1 row and WK.

TO MAKE UP

Push 150[156:162] Ns to WP. With right side facing, pick up armhole edge and hang evenly on to Ns, pushing Ns slightly forward so sts slide behind latches. With wrong side facing, pick up top sleeve from below WY and hang evenly along the row, into N hooks. Complete as given for shoulder seams. Block and steam press pieces to correct measurements. Join side and sleeve seams. Slip stitch top of tab bands neatly together. Lap tab bands at centre front, buttonhole band on top and finish by backstitching through last row worked in MC. Finish collar edges as given for tab bands. Sew on buttons to correspond with buttonholes.

MACHINES: These instructions are written for standard gauge punchcard machines with ribber

YARN: Brockwell 4 ply plain Cotton

FIBRE CONTENT: 100% Cotton

COLOUR: We used Gold Shade 510 (MC), Blue Shade 517 (A) and Light Turquoise Shade 519 (B)

STOCKISTS: If you have any difficulty in obtaining this yarn, please write to Brockwell Yarns (S & J Andrews) Ltd, Stansfield Mill, Stansfield Mill Lane, Triangle, Sowerby Bridge, W. Yorks HX6 3LZ



SIZES

To suit bust 81[86:91:96:101:106:111]cm.

Finished measurement 96[104:112:120:128]cm.

Length 70cm.

Sleeve seam 44cm.

Figures in square brackets [] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS

Brockwell 4 ply plain cotton

1 x 250[300:350:400:450]g cone in MC.

1 x 200[200:250:300:350]g cone in A.

1 x 150[150:200:250:300]g cone in B.

MAIN TENSION

30 sts and 35 rows to 10cm measured over Fair Isle patt (tension dial approx 8).

Tension must be matched exactly before starting garment.

ABBREVIATIONS

See page 13.

NOTE

Knit side is used as right side. Measurements given are those of finished garment and should not be used to measure work on the machine.

PUNCHCARD PATTERN

Punch card before starting to knit.

PATTERN NOTE

Pattern worked in Fair Isle changing colours thus:

Feeder 1/A	Feeder 2/B	Rows
A	MC	18
B	MC	18

These 36 rows are rep throughout.

BACK

Push 146[158:170:182:194] Ns to WP. Using WY and MT, cast on and K a few rows ending CAL. Using nylon cord, K1

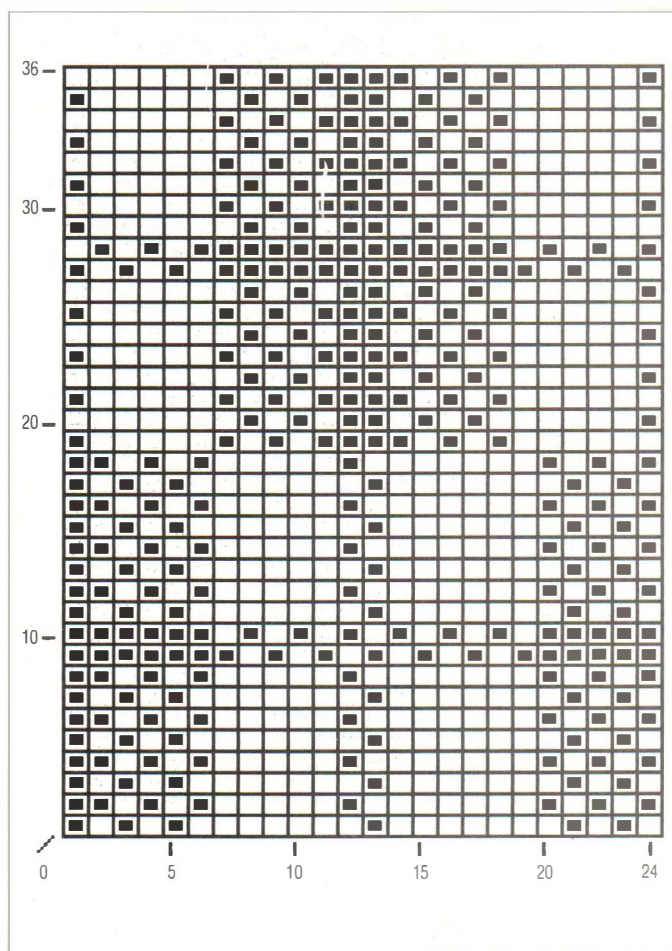
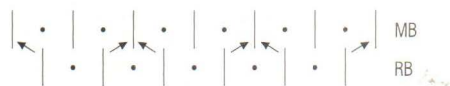


DIAGRAM 1



row. Using MC, cast on by hand ('e' wrap) over nylon cord. Using MT, K1 row. Insert punchcard and lock on first row. Set carr to select/memorise patt and K1 row. Release card and set carr for patt. RC000 Start and work in patt (see patt note) throughout*. K until RC shows 150.

SHAPE ARMHOLES

RC000 Cast off 10 sts at beg of next 2 rows. 126[138:150:162:174] sts. K until RC shows 88.

SHAPE NECK AND SHOULDERS

Note punchcard row and position in colour sequence. Set carr for HP and push all Ns to L and 26 Ns to R of centre '0' to HP. CAR. K1 row. Always wrapping the first inside N in HP, push 1 N nearest carr and 8[9:11:12:14] Ns at opposite side to carr to HP on next and every foll alt row 4 times in all. K1 row. Push 33[39:45:51:57] Ns at opposite side to carr to UWP. Set carr for st st

and using MC, K1 row and WK. CAR. Reset punchcard to noted row and lock. Set carr to select/memorise without K and manually return 37[43:49:55:61] Ns opposite carr to WP. Set carr (still on HP) to select/memorise for patt without K and take to L. Release card. Reset RC at 88 and keeping patt correct from noted position, work to correspond with R side. Set carr so HP Ns will K and WK over rem 60 sts.

FRONT

Work as given for back to RC 66 after armhole shaping.

SHAPE NECK

Note punchcard row and position in colour sequence. Set carr for HP and push all Ns to L and 12 sts to R of centre '0' to HP. K1 row. Cast off 3 sts at beg of next row, K1 row. Cast off 2 sts at beg of next and every foll alt row 3 times in all, K1 row. Dec 1 st at neck edge on next and every foll alt row 9 times in all, at the same time when RC shows 89.

SHAPE SHOULDERS

Always taking yarn around the first inside N in HP, push 8[9:11:12:14] Ns at opposite side to carr to HP on next and every foll alt row 3 times in all, K1 row. Set carr for st st and push 33[39:45:51:57] Ns at opposite side to carr to UWP. K1 row and WK.

CAR. Reset punchcard to noted row and lock. Set carr to select/memorise without K and manually return 51[57:63:69:75] Ns opposite carr to WP. Set carr (still on HP) to select/memorise without K and take to L. Reset RC at 66 and work L side to correspond with R. Set carr so HP Ns will K and WK over rem 24 sts.

INTERIM MAKE UP

Join R shoulder on machine by pushing 33[39:45:51:57] Ns to WP. With right side facing, pick up sts from below WY on back and hang evenly on to Ns.

Pull Ns forwards slightly so sts go behind latches. With wrong side facing, pick up sts from below WY on front shoulder and hang evenly into N hooks. Manually pull one set of sts through the other. Using T10 and MC, K1 row and using latch tool, cast off.

NECKBAND

With RB in position set machine for 1x1 rib. Push 134 Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. Using A, cast on and K2 tubular rows. Using MC and T1/1, K10 rows. Transfer sts to MB as shown in Diagram 1. Leave empty Ns on MB in NWP. Set carr for st st and MT, K4 rows. Hook up the 4 loops on to N in NWP, pulling all Ns to HP (leaving carr set so that they will K). Close the latches and using B, K2 rows.

With purl side facing, pick up neck edge and hang evenly on to Ns. Using MT, K1 row and cast off loosely.

SLEEVES

Push 56 Ns to WP. Work as given for back to *. K2 rows. Inc 1 st at each end of next and every foll 3rd row 47 times in all. 150 sts. K until RC shows 154 and WK.

INTERIM MAKE UP

Join second shoulder seam as given for first. Push 150 Ns to WP. With right side facing, pick up armhole edge and hang evenly on to Ns, pushing Ns forward so sts go behind latches. With wrong side facing, pick up sts from below WY at top sleeve and hang evenly in to N hooks. Complete as given for shoulder seam.

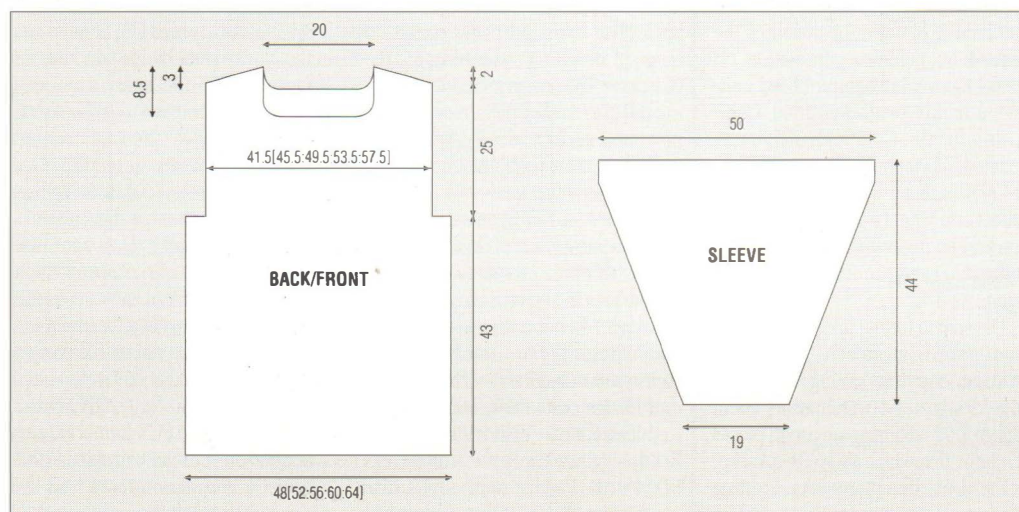
BOTTOM AND CUFF EDGINGS

Push 5 Ns to WP. With K side facing, begin at L hand edge and hang 5 sts evenly on to Ns. Using A and MT-2, K20 rows rouleau (i.e. in slipped cord, K to L and slip/part/empty to R). Pick up next 5 sts and K20 rows rouleau. Continue in this manner around length of bottom edge of back and front and cuffs — ending thus:

On last pick up, K19 rows rouleau (CAL) and cast off, leaving a long piece of yarn. This end will be sewn on behind next loop when side or sleeve seams are joined.

TO MAKE UP

Wash, dry, block and lightly steam pieces to correct measurements. Join side and sleeve seams. Join neckband seam. Lightly steam seams on wrong side.



KNITTING AROUND THE WORLD

This is the ambitious title of a book published by *Threads* magazine (USA) and being distributed in Britain by B.T. Batsford. A book aimed at hand knitters, it has plenty to offer machine knitters in the way of design ideas, stitch patterns and garment inspirations. The chapter on Aran knitting takes a look at traditions and stitch combinations, all of which are highly copyable if you have a garter carriage, with many cabling variations you could use without this accessory. The Shetland Lace chapter looks at the history of this highly skilled and sought after style, however, machine knitters can take advantage of the close-up pictures of the designs to use some of the combinations in their garments.

If you ever get to the stage where you think you cannot go any further with a basic shape, there's a section on 'Exploring a Knitted Pattern' with colour, pattern and textural changes to a simple cardigan that might inspire you further. Other useful and possible machine knit adaptations come from sections on Swedish knitting (nice colour motifs here), Fair Isle and Gansey knitting (lots of stitch charts for these two topics) and stitch designs for 'Knitting a Tammy'.

This is not just a book of patterns. The background information surrounding the traditions, techniques, colours and styles makes interesting reading. A delightful present for a hand-knitting friend that any machine knitter would enjoy dipping into! *Knitting Around the World* should be available at your local bookshop. In case of difficulty contact B.T. Batsford Ltd, 4 Fitzhardinge Street, London W1H 0AH Tel. 071 486 8484.

INTARSIA FOR BEGINNERS

Clare McFadden became an intarsia fan, despite, she says inadequate and occasionally misleading instructions. Talking to friends she found others who would have benefited from some basic advice — the result is her new book *Into Intarsia — Getting Started*.

Clare starts right at the beginning, explaining what intarsia is and what methods and equipment can be used to knit it. Some useful accessories are mentioned, tension considerations explained as well as the whys and wherefores of suitable yarns and design sources (the latter including the range from graph paper to computer inspirations).

Actually working the intarsia is clearly explained as exercises with bold line illustrations showing how the yarns should line up and interlink with each other. The book ends with a comprehensive selection of hints, ranging from weighting work through to handling a separate intarsia carriage.

A handy guide for the newcomer to intarsia or for knitters who do not use the technique very often. *Into Intarsia* costs £3.75 post free and is available from Clare McFadden, 'Into Intarsia' (MKT), 5 Empire Villas, Salfords, Nr Redhill, Surrey RH1 5EZ.

BOOKS BYTES & STITCHES

Sit back and let Val Slater take you through the latest in books, software, stitch and pattern designs

FLUFFY BUN KIT

This is a delightful chunky knit (or hand knit) for a fluffy bunny from Belinda Tuite. An admitted cuddly toy fan herself, she developed the kit, which contains the pattern, mohair wool and all the stuffing and accessories to complete the bunny (even the felt eyes and designer label) to appeal to all ages. The pattern is easy to follow and contains illustrations for the bunny's assembly (always handy, who hasn't confused ear pieces at the assembly stage!). The kit is very reasonably priced at £4.70 inc p&p. State whether chunky or hand knit version required. Kits are available from Belinda Tuite, Knitwear Design, 16 Glendower Street, Monmouth, Gwent NP5 3DG.

CREATION 6 USERS

Kathleen Kinder has a new book entitled *Creation 6 — Pattern Input and Design* which I think you would find of interest. As you would expect from Kathleen it is not a repetition of the manual, but contains information on the background of computerised knitting; a handy section entitled 'Computing for the Computer Illiterate'; updated information relating to the use of Creation 6 on newer PCs; what to expect and what to do during installation and configuration of the program and putting and running Creation 6 in Windows 3.1.

The screen format of Creation 6 and how its size relates to what you will be knitting; copying; saving; capturing large designs and watchpoints about background colouring are useful pieces of information which are well explained.

Kathleen, like many keen knitting computer users, looks to Shareware for

utilities to help with odd tasks (often the all-singing and dancing programs are priced for large companies and contain more features than we need whilst eating more disc space than we would want to relinquish) and describes the programs she finds useful to use in conjunction with Creation 6. These are used to save CUT files and convert them to other formats for use in other programs and vice versa. Kathleen describes her methods for carrying out such actions with some short-cuts for special circumstances that she has found useful.

Other topics covered include reducing scanned images and patterns; designing with three or four colours per row and colour separations; icons, tools and sub-menus; pattern repeats, including brick fashion offsetting, mirror imaging on a pivot line and continuous repeat; working with garment shapes on the screen and instructions for drawing a basic shape.

All the information I've covered so far is on the right-hand pages of the book. The left-hand pages contain a range of designs produced using the computer. The design methods (including the use of other pattern generating programs, such as fractal graphics) are explained as are their final production suitable for knitting.

Because of Kathleen's comments about the interaction of Creation 6 CUT files with other programs, this book would be of interest to many computer users who do not have Creation 6, but who would like to use CUT files in their system. *Creation 6 — Pattern Input and Design* costs £6.50 inc p&p from Kathleen Kinder, Valley View, Station Road, Giggleswick, Settle, North Yorks BD24 0AB. Pattern notes and a disc containing 75 CUT files — patterns

from Volumes 1 and 2 of her *Passap* System books and all the *Creation 6* patterns and garment shapes from this book will also be available by the time you read this. The disc will cost £6.00 inc p&p and will be available from the same address as the book.

FAMILY ARAN KNITS — NEW CHUNKY DESIGNS

New from Willow Tree Knitwear is *Family Aran Knits 2* — designed to follow the first Aran book. Two adult and three children's garments are included — all knitted in 75% Acrylic, 25% Wool Aran knitting yarns from the Charisma Designer Collection (Range 4WB) from The Yorkshire Mohair Mill. The use of this yarn means garments will keep their shape and quality well, whilst also being machine washable.

Garments include a lady's crew neck lace and cable sweater; a man's (although this would also make a great oversize lady's garment) cable sweater with a cross over collar and optional Swiss darning detail; a child's slash neck sweater in cable and transfer stitch; a girl's tuck stitch sweater and a small child's hooded tucked jacket.

Instructions are written in an easy read ladder style and instructions are given for hand knitted welts and cuffs. Normally priced at £4.50 inc p&p, it is offered at a special introductory price (as is Book 1 Arans) of £3.95 inc p&p and is available from Willow Tree Knitwear, PO Box 8, Pontypool, Gwent NP4 7YA.

ROMANCE

This is the title of a new cotton jacket with a pleated peplum from Belinda Tuite. Patterned in a combination of lace and slip stitch, the peplum and pleating instructions are accompanied by illustrations to help newer knitters build up the pretty shaping. The pattern leaflet gives small, medium and large sizes and quarter sized scale drawings of the finished pieces. An unusual and very feminine style, which can be knitted on a punchcard machine *Romance* costs £1.80 inc p&p from Belinda Tuite (details as 'Fluffy Bun Kit').

TEDDIES GALORE

If you are a teddy bear fan, or have one in the family, then I hope you have an electronic machine! There is a new collection of five *Teddies Galore* books, all with mylar sheet sized and scaled designs for a variety of teddies. Our pictures come from Book 1. As well as the super mylar sheet designs, there is a basic pattern for a drop shoulder sweater sized from 84-125cm chest in 4 ply yarn as well as a baby's cot quilt and bumper set. Great fun for adults and children alike, this delightful pattern collection is priced at £5.00 (inc p&p) per book or £22.50 for the five books collection. Discs in PCX format are also available (don't forget you can use this format for conversion to suit all the major knitting software packages) —

prices for the disc are the same as for the books — don't forget to state whether 3¼ or 5¼ inch discs are required. Books and discs are available from Mrs D. H. Russell (make cheques postal orders etc. payable to her), at 28 Norman Road, Holland-on-Sea, Essex CO15 5XS. Tel. 0255 814594.

ALL INTEREST COLLECTION

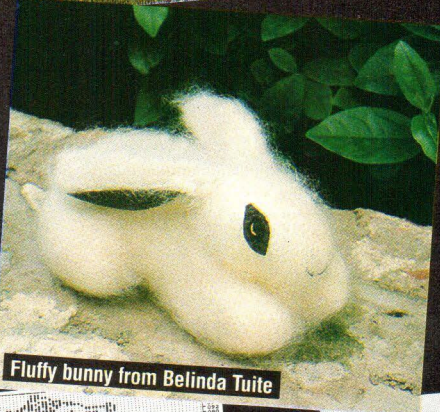
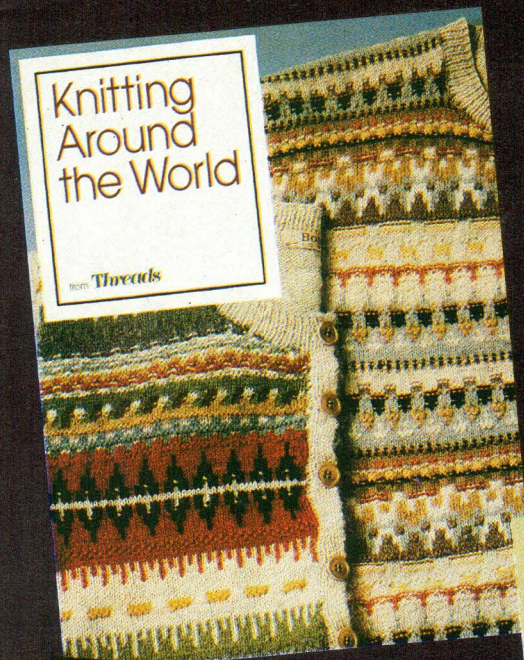
Three new books from Vogue and Butterick also have (optional) accompanying videos. Not strictly knitting — although all contain lots of ideas to make which we could readily adapt — the books are well illustrated and right up to date in their topics.

Designer Sewing Techniques contains fully illustrated tips and techniques from top designers. For instance, Donna Karan has tips for 'How to Build a Wardrobe' (the contents rather than the woodwork!), 'Seam Finishes for Unlined Jackets' and 'Sewing Stretch Fabrics'. Linda Allard for Ellen Tracy shares her wardrobing concept, waistline treatments and useful (for we knitters anyway) techniques for 'Working with Knits'. However, lots of sections in this book are adaptable to our work, as there are hints on shoulder pads, adding trims and embellishments, attaching a lining (any mohair knitter would find this useful), creative fastenings and serger use.

Home Decorating Projects contains some fabulous window treatments, simple non-tailored chair cover-ups, covers for folding and boudoir chairs plus ideas for table linen and bedroom furnishings. Admittedly there are not many items we'd be tempted to knit, but some of the finishing and trimming ideas — pipings and fringes, could well be adapted for other uses — in the meantime, you could practice them whilst giving your home a smart new look! (A Freudian slip in the draft of this article made me type give 'our home' — however, if you get the impulse to decorate somewhere else just let me know!)

Craft Projects is the third book (and/or video) in the series and would be an excellent source of projects and ideas for anyone who knits for charity or gift stalls. No knitted patterns, but lots of charts (dust off your charting device) for soft toys, bags of all kinds, and appliques. If you enjoy other kinds of needlework, then you will also enjoy the sections (and projects) involving quilting, heirloom sewing, machine embroidery and cutwork.

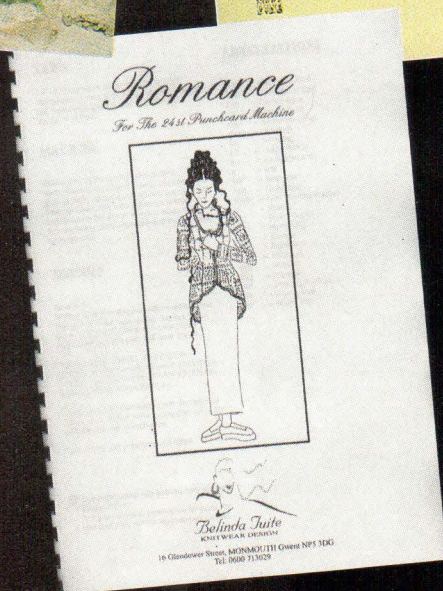
All the books are available in softback (£12.95) or hardback (£16.95). The *Craft Projects* and *Home Decorating Projects* videos cost £16.95 (running 1½ hours and 2 hours respectively) whilst the *Designer Sewing Techniques* video (running time 2 hours 20 minutes) costs £19.95. You should be able to obtain the books and videos at your local Vogue/Butterick stockist. In case of difficulty, please contact Butterick Company Ltd, New Lane, Havant, Hants PO9 2ND Tel. 0705 486221.



Fluffy bunny from Belinda Tuite



Selection of mylar sheets from Teddies Galore



Aran knits from Willow Tree Knitwear

CREATION

6

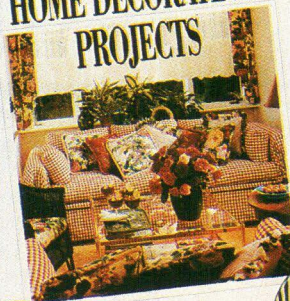
Pattern Input and Design

Kathleen Kinder

INTARSIA

Getting Started

VOGUE & BUTTERICK'S HOME DECORATING PROJECTS



As seen on the Public Television series **TODAY**

INTRODUCTION BY NANCY FLEMING

VOGUE & BUTTERICK'S DESIGNER SEWING TECHNIQUES



As seen on the Public Television series **TODAY**

INTRODUCTION BY NANCY FLEMING

VOGUE & BUTTERICK'S CRAFT PROJECTS



As seen on the Public Television series **TODAY**

INTRODUCTION BY NANCY FLEMING

Pauline Falk relates shellfish and flowers to some special stitch designs made using the garter bar

Falkberry Stitch

AND FRIENDS

As a child in New Zealand we spent a great deal of time on the beaches and one of our favourite pastimes was collecting shellfish, the most common being pipis. Two years ago I was visiting a friend in Gisbourne for a few days. Gisbourne is a city with long hot summers and beautiful beaches, about six hours drive from home. My friend had to work during the day and left me at home, at loose in her knitting room.

During one of those self-indulgent sessions, I played with a hand knitting stitch called cockleshell stitch. I knew it would be impossible to achieve but wanted to come up with something similar. The end result, I have called Pipi stitch and it will always bring back fond memories of my childhood and a good knitting friend from Gisbourne.

The other stitch I have included for you is called Rosebuds. It is simple to do and only involves turning your work once. Pipi stitch is a little more complicated, and requires the use of a ribber and you need to turn it every ninth row.

Knit one row over all stitches in green. Turn work and change back to main colour. On completion of the garment, embroider French knots in the centre of each bud in a contrast colour. Or you could place a bead into the centre of each bud. (For safety reasons this is not a good idea on a baby's garment).

PIPI STITCH

Thirteen stitch and nine row pattern repeat plus two stitches for sewing up. You need to use the ribber every ninth row with this pattern.

I found it just as easy to use the ribber carriage all the way through by bringing the needles out to D position every row to make sure they knitted. You may feel happier using your main carriage and changing to your rib arm every ninth row.

If you have rib on the bottom of your garment you will find that you will have to remove the cast on comb as it is too hard to turn the work with the comb still attached.

Follow the diagrams and use the following instructions to assist you.

Row 1 Knit.

Row 2 Move stitches as Diagram 1 and knit.

Row 3 Knit.

Row 4 Transfer stitches as Diagram 1 and knit.

Row 5 Bring up needles as Diagram 2, on the ribber with the ribber set to half pitch and tension 10. Knit one row. Release the ribber stitches. Move the stitches as shown in Diagram 1 placing the seven long stitches on to the centre needle, and move the remaining stitches out so that every alternate needle now holds a stitch.

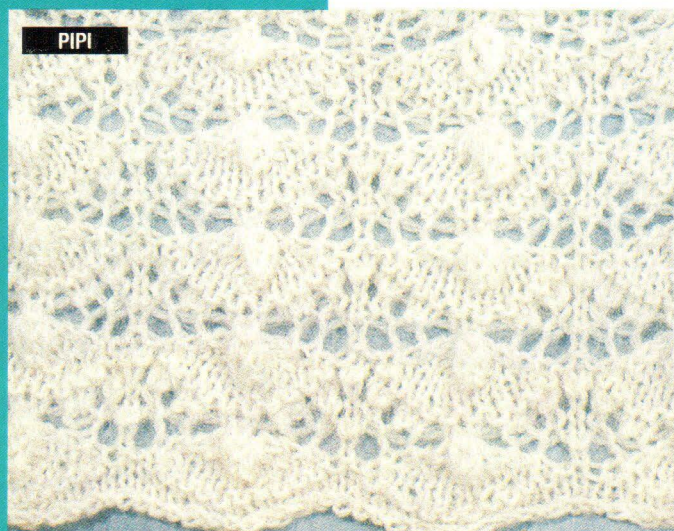
Row 6 Knit.

Row 7 Knit.

Row 8 Knit.

Row 9 Turn and knit, then turn back.

As I knitted this sample, I could see so many possibilities for variations. Not having time or space with this article I will leave that until next time. If you want to know what pipi tastes like, you may need to save your pennies and come to New Zealand!



ROSEBUDS

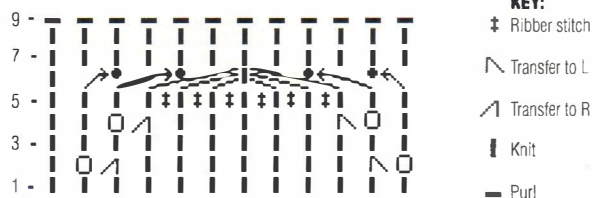
Five stitch pattern repeat.

Knit your garment to the place where you want to place your rosebuds.

Knit one row green. Turn your work and bring all the needles to D or E position. Then 'e' wrap over these stitches in pink as in Rosebud diagram. First stitch one, then stitch two. Then wrap yarn around stitches three, four and five, FOUR times (not individually but all together — this forms the rosebud). Then wrap around stitches six and seven separately.

Repeat across the row wrapping three together four times and two separately.

DIAGRAM 1



ROSEBUD DIAGRAM

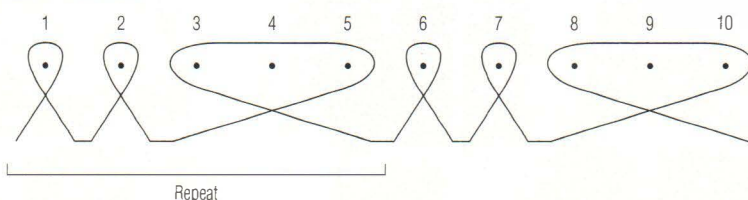
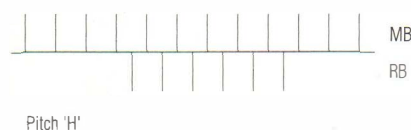


DIAGRAM 2



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1.	2.	3.	4.	5.	6.	7.	8.	9.	10.	11.
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<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
12.	13.	14.	15.	16.	17.	18.	19.	20.	21.	
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Colour reproduction of yarns is as accurate as printing will allow

Betty Abbott reviews
New Zealand's
knitting seasons and
shares details of a
few of her favourite
knitting aids

MASTER CLASS

When Christmas is celebrated at mid-summer the knitting season falls into quite a different cycle from that of my English friends. When they are working at the last minute gifts of thick sweaters, hats, scarves and mittens we are dealing with the last of the school prizegivings, long summer school holidays, ripening raspberries, rampant growth in the garden, high temperatures, packing for the annual family holiday, as well as stuffing the turkey and preparing the Christmas pudding, to be eaten in temperatures of up to 30 degrees.

So until the end of February when life begins to settle down, there is not much time to think about knitting. For the last few years my knitting year has begun with a late summer weekend residential workshop in idyllic surroundings, either in the foothills of the Southern Alps where a walk through the forest is accompanied by native bell birds and fantails, or near the sea with walks by the estuary and a seal colony within driving distance.

PRACTICAL SESSIONS

Usually classes take the form of a lecture-demonstration but this year there were also practical hands-on sessions where everyone had the opportunity to try industrial steam irons, four thread differential feed overlockers and four types of linker. These weekends, attended by some seventy keen knitters and organised by local members of the New Zealand Machine Knitter's Society, are run without any commercial support or influence. The equipment is loaned by those attending which allows for the sort of informed comparisons of brands seldom possible. There were plenty of samples to press, sew and link and lots of laughs when missed stitches appeared as waste yarn was removed.

My reason for writing about one such weekend at Gunns Bush, 1994, was the innovative use of a readily available device about which I wish I'd known

years ago. It was something the user took for granted so she was really surprised at the interest it aroused. But it reminded me that at every knitting seminar I have attended there has always been at least one knitter who felt that same excitement when discovering a useful aid or technique.

Looking around my studio I find a magpie collection of knitting aids I'd be lost without; perhaps some will be of interest to you.

CLIPS FOR ALL SEASONS!

Bulldog clips of various sizes to weight ends of yarn. A gross of hair clips to use as markers, so much easier to use and remove than pieces of yarn. If you are not convinced, try marking the middle stitch of a section of full needle rib with a piece of yarn and a hair clip. Use them to anchor dropped stitches for later repair. A large packet of plastic paper clips in a variety of colours to code garment sizes in a run, to code a neckband to a garment or to indicate a repair or other flaw.

CAST ON COMBS

The Toyota ribber comb which when joined is the standard 200 needle width, but which separates into a 50, useful for sampling and baby garments, and 150 needles, much easier to handle than a full width comb.

The Brother weighted 130 needle comb which is used for any longer than floor length work at every machine I own, irrespective of gauge. Before work reaches the floor remove the original comb, place knitting between weight bar and comb, and continue moving as necessary until work is completed. At various times I've found dealers have had large combs cut down into other useful lengths, 30 for strapping and 80 for cuffs, but one needs to watch that weights can be hung evenly, sometimes the holes along the comb are unbalanced.

Passap ribber weights with their wire hooks can be easier to position than their Japanese counterparts.

A technique which is always new to at least one knitter in the class is the hanging of a ribber comb without removing the wire. Cast on and position the comb in the normal way, tilt until the end with the wire loop is accessible above the bed. Remove the wire only until it has just cleared the end needle of the cast on selection, straighten the comb and slide the wire back in. Hang weights and continue. Ribber wires do not get bent, the comb is much quicker to hang and there is no eyestrain in struggling to see where to thread the wire.

It is worthwhile looking at different brands of single bed combs too, I like the Silver Seiko alternate needle triangular combs as well as the 60, 140 and 168 length Brother combs.

HEMMING RODS

I have written so often about these, but they continue to be among my most used pieces of equipment, 5mm diameter smooth steel, 440mm and 700mm length, which evenly weight any single bed hem as it is turned up, and the knitting beyond the hem. Particularly good for lace. Just as useful at the ironing table. Two sets give matching pairs of sleeve and skirt/body length.

LATCH OPENER TO GARTER BAR

Latch opener: my current one is light aluminium and is indispensable used in conjunction with a garter bar or when rehanging work.

Garter bar: nowadays I use this less for turning than for increasing and decreasing across the width of the work and for storing work ready for rehanging. For multiple storage, unless work is the full width of garter bar, hang alternately from left and right end to make it easy to find the end stitch when rehanging. The garter bar needle lock is most useful when rehanging open stitches out of waste yarn. With needles in D or E depending on the position of the needle lock and using a multiple transfer tool, another essential, up to six

stitches at a time can be lifted and hung easily and *always* fit.

TOOLS

The crochet hook/pick and the latch tool are my two most used tools; I also like the Passap combination of pick/eyelet and latch/double eyelet. Because my machine gets a lot of regular use I prefer to use a half inch paintbrush for oiling to give a light coating with any excess immediately wiped off. On an infrequently used machine, oil more sparingly, although I have to say that when demonstrating it is unusual to be given a sufficiently oiled machine to use — I've learnt to take brush and oil with me!

A MISCELLANY OF AIDS

A circular knitting needle to hold neckbands in shape — easy to insert and extract whether the neckband side seam is open or closed; and a fine long knitting needle to thread through rib cast-on to bring it into shape. I have a ribber blocking needle bought at a knitting festival which is 43cm long with a large ring at one end, very easy to manage.

A tailor's ham (4-5 cm thick firmly padded shaped pillow 14cm x 21cm, in the shape of a thumbless mitten with a half pocket on one side for fingers to slide into) is the most useful way I know of getting a good shape into sleeve caps and shoulders when pressing sewn up garments.

To shape cut and sew necks I use a standard template which sits into the neck, not around it. It is easy to make your own in whichever shape you prefer. As a general rule round necklines have little variation in shape; when you find one which pleases stay with it!

Much better than marking chalk or pencil is the dried remains of a cake of toilet soap, the thin flat piece. Used on its edge it is an excellent marker which disappears when it has served its purpose. Good for marking stretch sewing fabric too.

Long handled tweezers are as useful at the linker as at an overlocker, snips are better than scissors. If you must use pins they should be long with daisy or glass heads for easy spotting and removal. Neither machine likes any encounter with metal. Threaders with serrated teeth to grip elastic, ribbon or tape are a vast improvement on bodkin or safety pin.

Giving a new lease of life to old knitwear? After washing reblock using hemming rods to 'set' the shape. Tidy up the surface with a lint remover. Should the batteries run out a disposable razor does the job equally well.

And the new linker accessory? A lazy Susan stand which allows continuous loading and seaming, whatever the position of the sewing hook, and which also visits the dinner table from time to time. Now there's a useful piece of equipment!

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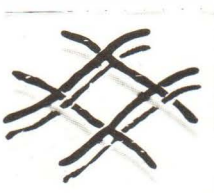
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SIZES

To suit chest 86-91[96-101:101-106]cm.
Finished measurement 91[102:112]cm.
Length 50.5cm.
Figures in square brackets [] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS

Many A Mickle DK Cotton
2 x 250g cone in MC.
1 x 150g cone in A.
1 x 100g cone in each of B, C, D and E.
5 buttons.

MAIN TENSION

20 sts and 20.5 rows to 10cm measured over patt (tension dial approx 3●).
Tension must be matched exactly before starting garment.

ABBREVIATIONS

See page 13.

NOTE

Knit side is used as right side.
Measurements given are those of finished garment and should not be used to measure work on the machine.

PUNCHCARD PATTERN

Punch card before starting to knit.

PATTERN NOTE

Patterning and st st sequences illustrated in pattern layout diagrams. Use these as a guide to overall patterning, noting

Lady's Chunky Fair Isle Waistcoat

Illustrated on page 66

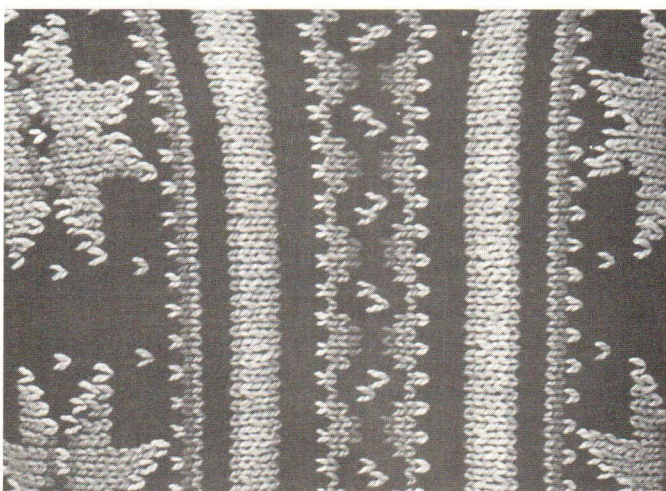
MACHINES: These instructions are written for chunky gauge punchcard machines with ribber

YARN: Many A Mickle DK Cotton

FIBRE CONTENT: 100% Cotton

COLOUR: We used Black (MC), Burnt Tan (A), Gold (B), Mint (C), Kingfisher (D) and Bluebell (E)

STOCKISTS: This yarn is available via mail order from Many A Mickle, Brier Hey, Mytholmroyd, Hebden Bridge, W. Yorks HX7 5PF



fronts slightly different to back.

No instructions given for inserting punchcard, check through the diagram for your size, noting starting rows for Fair Isle as

required. Punchcard is reversed at centre back and again to complete a front — reversal points marked on patterning diagram. Colour patterns worked in Fair Isle and stripes, using the following colour sequences:

PATTERN 1

Feeder 1/A	Feeder 2/B	Pattern	Rows
A	-	st st	1
B	C	Fair Isle	3
A	-	st st	1

PATTERN 2

A	-	st st	1
D	-	st st	1
MC	E	Fair Isle	1

PATTERN 3

MC	A	Fair Isle	7
MC	D	Fair Isle	1
MC	B	Fair Isle	1

MC	D	Fair Isle	1
MC	A	Fair Isle	7

PATTERN 4

MC	C	Fair Isle	1
MC	A	Fair Isle	2
MC	D	Fair Isle	1
MC	E	Fair Isle	2
MC	D	Fair Isle	1
MC	A	Fair Isle	2
MC	C	Fair Isle	1

PATTERN 5

MC	C	Fair Isle	3
----	---	-----------	---

(Fronts only)

SPECIAL NOTE

Garment is worked sideways.
Work pattern from patt notes and diagram simultaneously.

BACK

*Starting with N 55 at R of centre '0', push 50 Ns to WP. Using MC, cast on by hand ('e' wrap). CAR.

RC000 Using MT, K1 row. Set carr for HP and always taking the yarn around the first inside N in HP, push 16 Ns at R to HP on next row, K1 row. Push 17 Ns at R to HP on next and foll alt row. RC 6.

Reset RC at 000. Insert punchcard and lock on first row. Set carr to select/memorise for patt and commence patt 1 — see patt note (releasing card on 2nd row of patt 1). At the same time, inc 1 st at left on 2nd and every foll alt row 3 times in all, K1 row. At L, push 39 Ns to WP and using a separate length of MC, 'e' wrap along the row to knitted part. CAR. Using MC and st st, K4 rows.

SHAPE SHOULDER

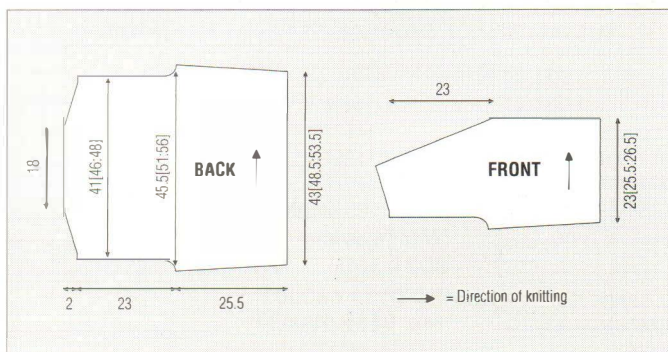
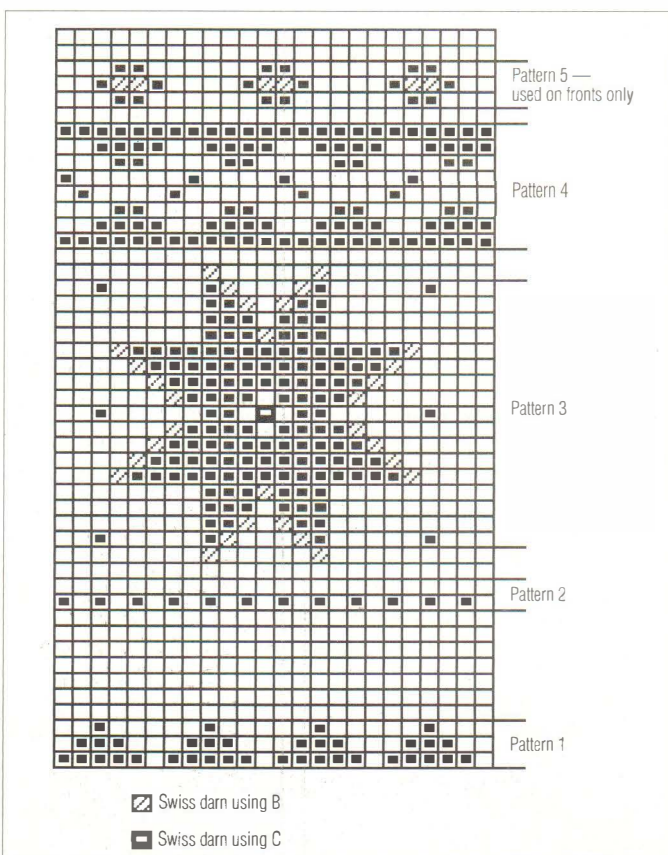
At L inc 1 st on every 7th[8th:9th] row 4 times in all, at the same time work in patt(see diagram) and K until RC shows 28[33:37]*.

BACK NECK

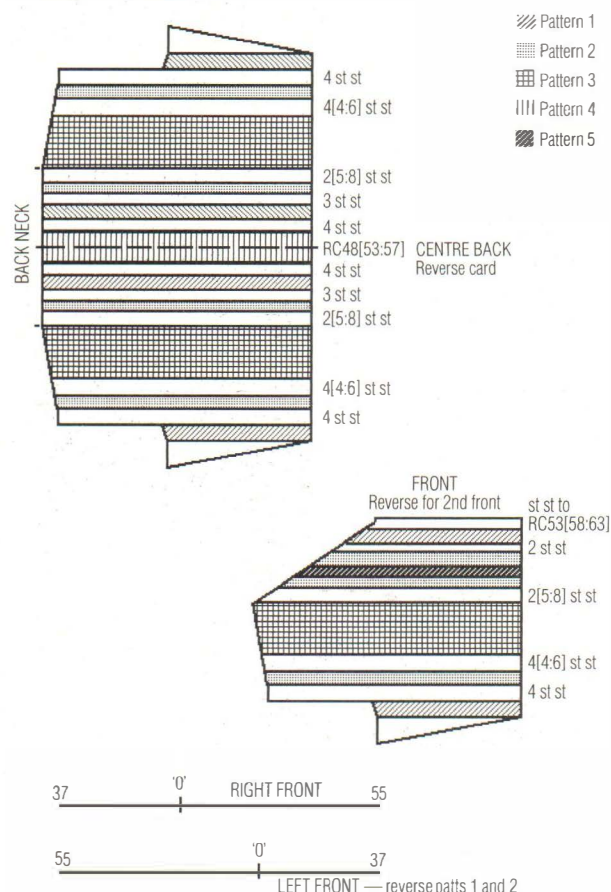
Continue in patt until RC shows 68[73:77].

SHAPE SHOULDER

K until RC shows 75[81:86]. Dec 1 st at L on next and every foll 7th[8th:9th] row 4 times in all. RC 96[105:113]. At L cast off 39 sts and continue in patt 1 and K1 row. Dec 1 st at L on next and



PATTERN LAYOUT DIAGRAM



Man's Garter Stitch Waistcoat

Illustrated on page 65

MACHINES: These instructions are written for standard gauge Brother electronic machines with garter carriage — alternative stitch pattern given for punchcard machines

YARN: Uppingham Yarns 2/30s Acrylic

FIBRE CONTENT: 100% Acrylic

COLOUR: We used Claret (MC)

STOCKISTS: This yarn can be obtained from Uppingham Yarns, North Street East, Uppingham, Leics LE15 9QT (mail order service available)



every foll alt row 3 times in all. RC 106[116:126].

Set RC at 000. Using MC and st st, K1 row. Set carr for HP and always taking the yarn around the first inside N in HP, push 17 Ns at R to HP on next and foll alt row, K1 row. Push 16 Ns to HP on next row, K1 row.

Cast off rem 50 sts.

RIGHT FRONT

Work as given for back from * to *. Continue (next step in st st) and patt as given in diagram and at the same time

SHAPE NECK

At L, cast off 6 sts at beg of next and every foll alt row 3 times in all, K1 row. Cast off 4 sts at beg of next and every foll alt row 7 times in all. Continue until RC shows 53[58:63] and WK.

LEFT FRONT

Work as given for R front, noting patterning reversal, reversing all shaping.

WELTS BACK

Push 66 Ns to WP. **With wrong side facing, pick up bottom edge and hang evenly on to Ns. Using MC and T5•, K1 row, T4•, K9 rows and cast off**.

RIGHT FRONT

Push 32 Ns to WP. Work as given for back from ** to **, at the same time inc

1 st at L on first and every foll alt row 5 times in all.

LEFT FRONT

Work as given for R front, reversing shaping.

NECKBAND

Push 24 Ns to WP. With wrong side facing, pick up back neck and hang evenly along the row. Work as given for back welts, at the same time inc 1 st at each end of first and every foll alt row 5 times in all. Complete as given for bottom welt.

RIGHT FRONT BAND

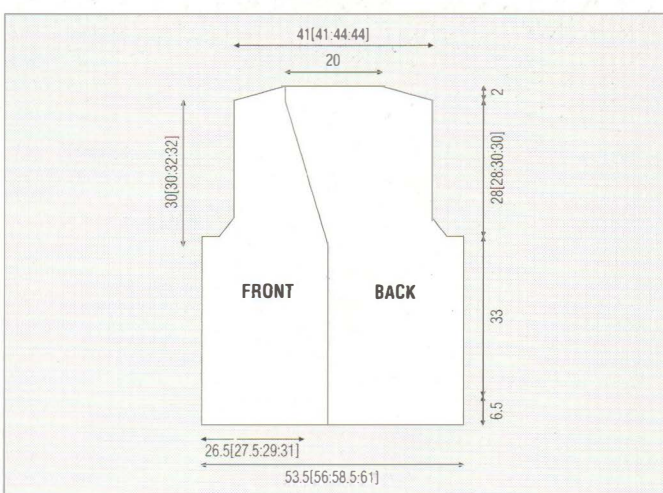
Push 50 Ns to WP. Counting at R from N50 to 0, unravel WY and rehang front evenly on to Ns. At L push 41 Ns to WP and rehang 'V' neck sts evenly on to Ns. Work as given for back welt band and at the same time inc 1 st at L on first and every foll alt row 5 times in all. Cast off.

LEFT FRONT BAND

Work as given for R front band, reversing shapings and N positions.

TO MAKE UP

Block to correct measurements and press over a damp cloth. Swiss darn pattern as shown in punchcard diagram. Slip stitch all welts to inside. Work 5 small loop buttonholes and sew on buttons to correspond with button loops.



SIZES

To suit chest 97[102:107:112]cm.

Finished measurement 107[112:117:122]cm.

Length 71.5cm.

Figures in square brackets [] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS

Uppingham Yarns 2/30s Acrylic
 1 x 400[400:425:450]g cone in MC.
 4 buttons.

MAIN TENSION

26.5 sts and 37 rows to 10cm measured over patt, using 5 ends yarn together

throughout (tension dial approx 10). Tension must be matched exactly before starting garment.

ABBREVIATIONS

See page 13.

Special abbreviation GC = garter carriage.

NOTE

Knit side is used as right side.

Measurements given are those of finished garment and should not be used to measure work on the machine.

PUNCHCARD/MYLAR SHEET PATTERN

Note: Original shown worked on an electronic machine, using Pattern 480 from *Stitchworld* pattern book. A reduced version of pattern has been given for punchcard machines.

Mark mylar sheet (if required) or punch card before starting to knit.

1x1 card from basic set/program also required for ribs.

SPECIAL NOTE

Yarn used 5 ends together throughout. Wind off several balls and feed appro-

priate number of ends from ball and cone combination through tension mast and into feeder, treating as though they were the one yarn throughout.

Instructions given for electronic machines throughout, however, using a garter carriage, these are very similar to punchcard instructions. Do, however, remember to insert punchcard etc. when pattern programming is mentioned.

All machines: If desired, fronts can be mirror imaged exactly. A simple non-programming way of doing this is to cast on sts from one front to L of centre 'O' and to the right of centre 'O' for the other.

BACK

Push 142[148:154:162] Ns to WP and attach GC. Using MC, work garter carr cast on. Using 1x1 rib patt and MT-4, K19 rows. CAR.

RC000 Using MT, program for main patt, and work in patt throughout. K until RC shows 122.

SHAPE ARMHOLES

RC000 Cast off 5 sts at beg of next 2 rows. Cast off 4 sts at beg of next 2 rows. Cast off 3 sts at beg of next 2 rows. Cast off 2 sts at beg of next 2

rows. Dec 1 stat beg of next 6[12:10:18] rows. 108[108:116:116] sts. K until RC shows 104[104:110:110].

SHAPE SHOULDERS

Cast off 7[7:8:8] sts at beg of next 8 rows. Cast off rem 52 sts.

RIGHT FRONT

Push 71[74:77:81] Ns to WP. Work as given for back until RC shows 114.

SHAPE NECK

Dec 1 st at neck edge on next and every foll 4th row 26 times in all, *at the same time* when RC shows 121 (K1 extra row for L front).

SHAPE ARMHOLE

RC000. Cast off 5 sts at beg of next row, K1 row. Cast off 4 sts at beg of next row, K1 row. Cast off 3 sts at beg of next row, K1 row. Cast off 2 sts at beg of next row, K1 row. Dec 1 st at armhole edge on next and every foll alt row 3[6:5:9] times in all. When neck shaping complete 28[28:32:32] sts rem. K until RC shows 104[104:110:110] Cast off rem sts.

LEFT FRONT

Work as given for R front, reversing all shapings.

ARM BANDS

Join shoulder seams.

Push 176[176:186:186] Ns to WP. Attach GC and using MC, cast on. Set for 1x1 rib patt and using MT-4, K14 rows.

With wrong side facing, pick up arm-hole edge and hang evenly on to Ns. Using main carr, MT and st st, K1 row and cast off loosely.

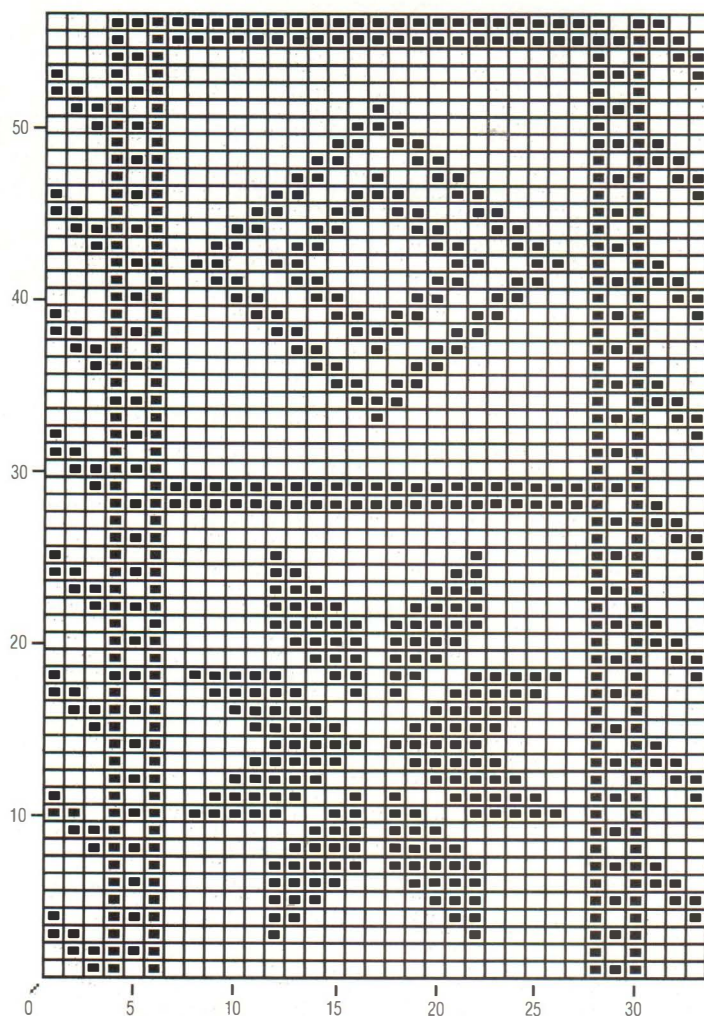
FRONT BAND

Push 12 Ns to WP. Attach GC and using MC, cast on. Set for 1x1 rib patt and using MT-4, K10 rows. Work a 4 st button-hole at centre on next row and when RC shows 54, 98 and 142. K until RC shows 680 and WK.

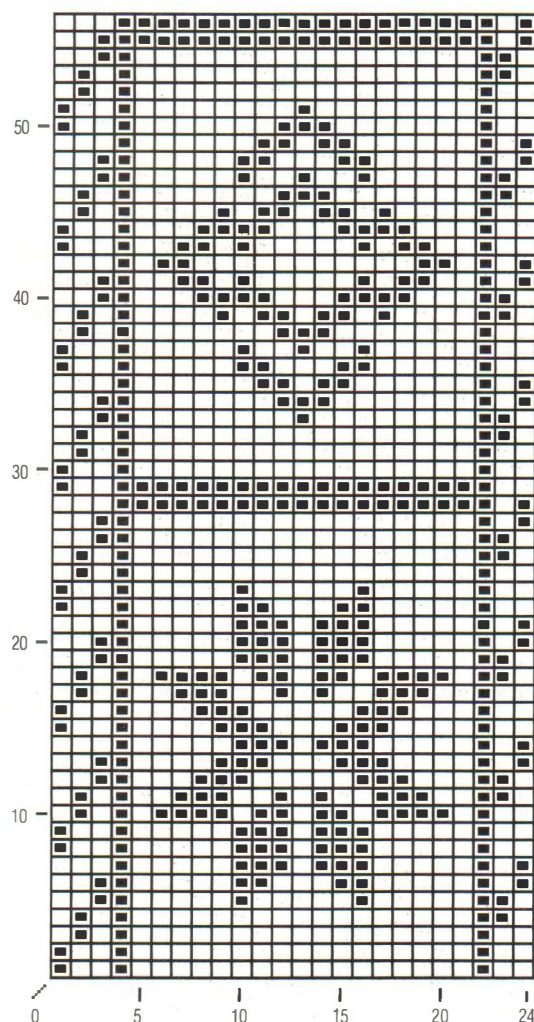
TO MAKE UP

Block and very lightly steam pieces to correct measurements. Join side seams. Sew on front band, commencing at buttonhole end and sew evenly in position — unravel any excess rows at end of band and finish open stitches by back-stitching through open loops.

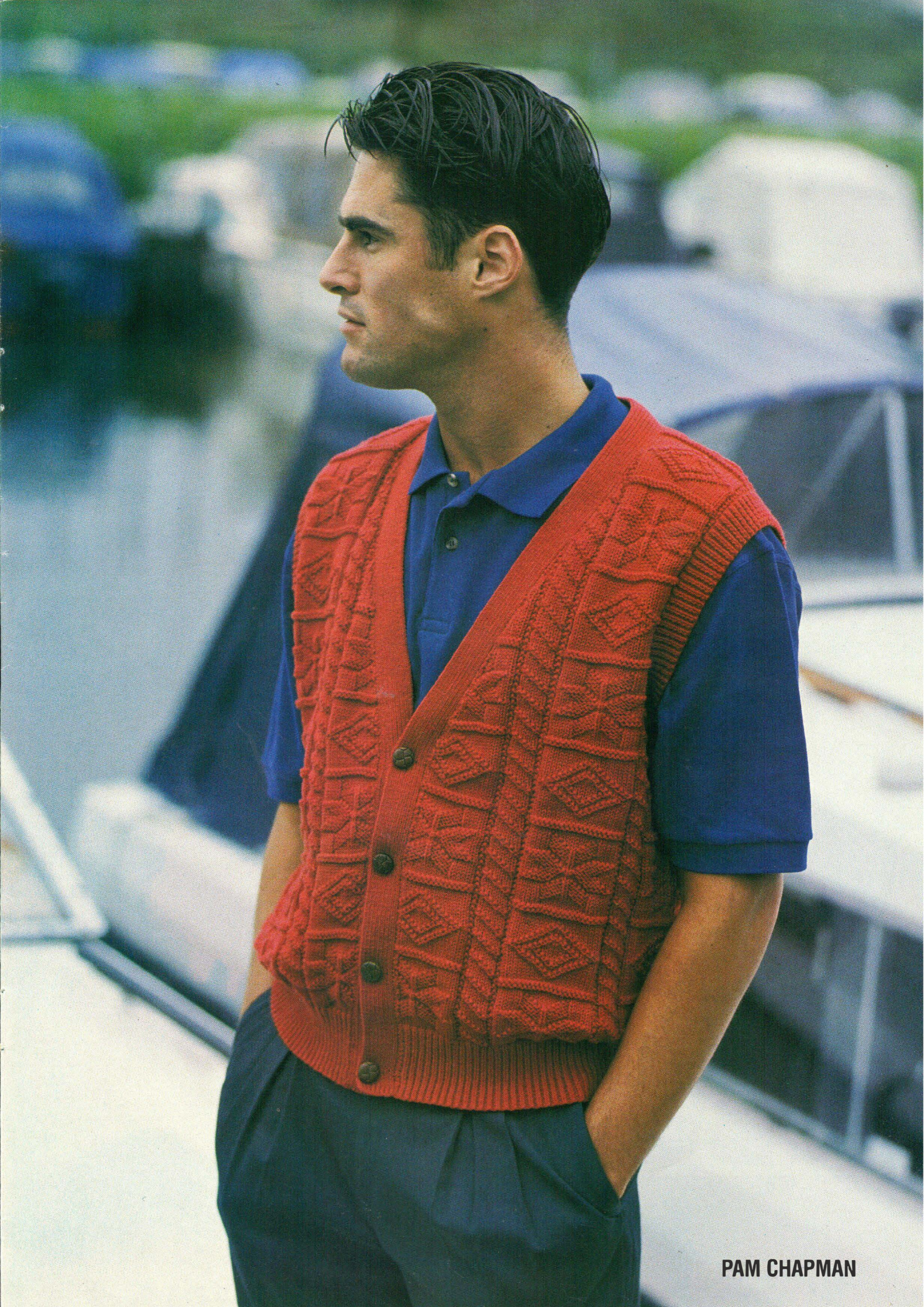
Sew on buttons to correspond with buttonholes.



Electronic Pattern No. 480 *Stitchworld* — reproduced courtesy of Brother



Punchcard version



PAM CHAPMAN

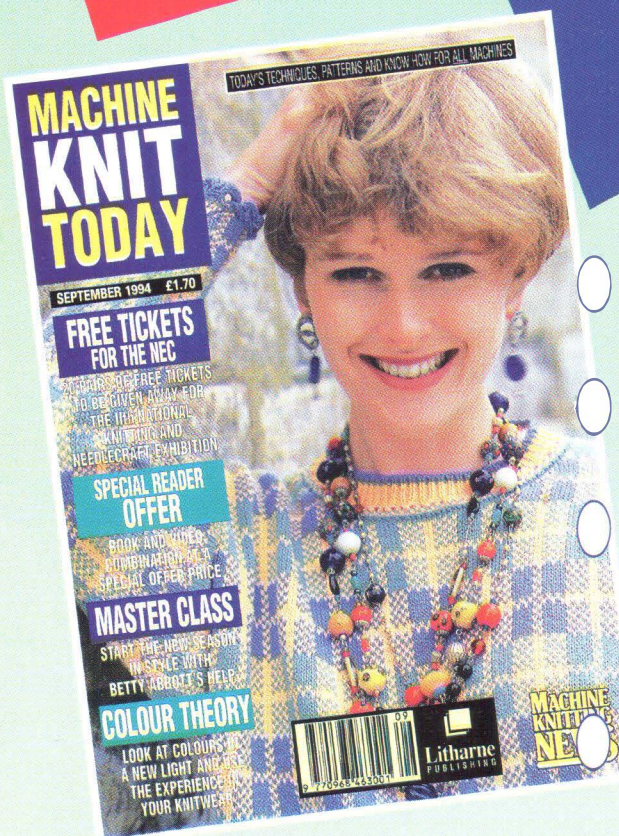


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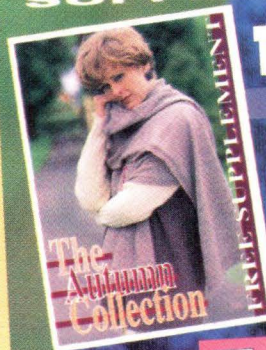
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